Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1968

Dear Sir:

I have the Original of the three (3) listed cartoons; I would like to know the value, if any, on these cartoons, by William Steig. The Cartoons are 1.) Forgive Me I'm Only Human; 2.) Mother Loved Me But She Died; and 3.) If You're Good Natured. People Step All Over You.

Any information you have concerning these Cartoons or Mr. William Steig would be most appreciated.

Thanking you in advance, I am,

Very Truly Yours,

Art Klina
1328 Laurel Ave.
Beaumont, Texas

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

P-5 Finn Seller, Lesbian I, 1978
mixed media
40 x 24 $2000

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

...ior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Oct 9th

Dear Edith

Welcome to Washington

Janet & I will pick you

up for the opening tonight

at 6:30

Sorry you could not

stay with us

Marina sends her love

Don Pete Clarathon

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

MAR 7 - Apr 6
f.v. Fel

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

8 October 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

This is to confirm the fact that we hope to include the following six works in our 1969 biennial show:

Brodersom: you will send me photographs of several large paintings when they arrive and we will make a choice from them. The "Home of Sanchez," which you showed us, would of course be fine, but we would really prefer a more recent work.
Morris, "Sarabande."
O'Keeffe, "Black Door with Red."
Osborne, "Vietnam."
Stasack, "Red Window Landscape."
~~Zorach, "Window of Solomon."~~

I left ten copies of our loan form with you, for the Morris, O'Keeffe, Osborne, Stasack, and Zorach works, and will send you two more when we are certain about the Brodersom. You gave me photos of the Osborne, Stasack, and Zorach works, but not of the other three. I have some, but not all, of the biographical material. I'll be glad to get this, as we are already starting work on the catalogue. As you know, we like to publish artist's statements, if these are available.

Can you send me the artist's addresses? We will eventually want to send announcements, catalogues, etc.

It was, as always, a pleasure to see you. I am sure these works will add greatly to the stature of the show. Thank you so much for your help and cooperation over the years.

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Director

aswrea

Telephone: Area Code 217 · 333-1860

...ior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Halpert,
will you please consider
this a request for
permission to reproduce
"Amazing Juggler" in our
catalogue.
Thanks —
Steve Hodges

November 14, 1968

Mrs. Euphemia C. Conner
Registrar
Des Moines Art Center
Greenwood Park
Des Moines, Iowa 50312

Dear Mrs. Conner:

Thank you for the shipping information in your letter of October 25. It is my understanding that you will take care of all packing and shipping arrangements and that we may expect the crate to arrive via Air Express collect by January 15.

I have been looking over your loan form and I am confused about the following statement: "The Des Moines Art Center insists that any work from the permanent collection used for publication, must be copyrighted, and express permission granted before being published."

Is the painting copyrighted or are we supposed to copyright it? I haven't run into a copyright problem before concerning our loans and I hope that you can clarify it for me.

I understand that we are expected to receive permission to reproduce the painting in our catalogue from Mrs. Edith Halpert of the Downtown Gallery and I am sending Mrs. Halpert a carbon copy of this letter requesting such permission.

Thank you so much for your cooperation in this matter.

Sincerely,

Steve L. Hodges
Assistant Director

SLH:mcb

cc: Mrs. Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRATELLI FABBRI EDITORI

di G. D. R. FABBRI & C. s.n.c.
PUBLISHERS · EDITEURS · VERLAG · EDITORES
20138 Milano, Via Mecenate 91

Our ref. ... CPR/ 6892/68
(please quote in the answer)

Milan, October 2nd, 1968

Messrs.
THE DOWNTOWN GALLERY
465 Park Avenue

N E W Y O R K N.Y. 10022

Dear Sirs,

Further to your kind letter of August 5th, 68 for which we thank you we are sending you herewith enclosed copy of your authorization we duly undersigned.

Yours Sincerely

FRATELLI FABBRI EDITORI

(Copyright Office)

1 affn.

SS/or

or to publishing information regarding sales transactions, authors are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or owner is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27, 1968

Mr. Oscar Piagentini, Director
The J. L. Hudson Gallery
1206 Woodward Avenue
Detroit, Michigan

Dear Oscar:

Thank you very much for your prompt shipment of the Shahn and the Sheeler, which arrived in good condition.

Now we are wondering when we may expect the return of the balance of the works of art we had consigned to you. We are getting requests almost daily for exhibitions and many of these items are needed for this purpose.

Can you send them to us at your earliest possible convenience. Many thanks.

And come see us.

Regards,

Tracy Miller

ion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

LONGCHAMPS NEW YORK RESTAURANTS

Office of the President

Schedule of paintings and objects of art as pert letter agreement dated September 19, 1968, between Longchamps Restaurants and the Downtown Gallery:

ARTIST	TITLE	SIZE	VALUE
George Morris	Precarious Balance	63 1/2x51	1500.-
	Saraband	54 x 45	1850.-
Morris Broderson	Rape #1	50 x 72	1900.-
	Mother of Sanchez	27 1/2x51	1600
Wm. Zorach	Devotion	28x17xd6	9500.
	Wisdom of Solomon (?)	39½x27x25	15000
Ben Shahn	Man With Wild Flowers	39 1/2x26	N.F.S. Ins. 10,000.
Jack Levine	The Offering (Gangster's Funeral)	39 x 24	9,500 Ins. NFS
Stuart Davis	Two Men Look At a Future	40 x 32 1/2	Ins. 7000. NFS

Longchamps Restaurants

by

Downtown Gallery

by E Weyhe

or to publishing information regarding sales transactions, earchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

THE DOWNTOWN GALLERY

File

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-1707

465 PARK AVENUE
NEW YORK, N. Y. 10022

November 11, 1968

Thames and Hudson, Ltd.
30 Bloomsbury Street
London, W.C.1, England

Attention: Miss Caroline Hobson

Dear Miss Hobson:

This letter gives you permission to use the black and white photograph of Stuart Davis' oil painting UNTITLED, (ODOL) for reproduction in the book AVANT GARDE IN PAINTING, to be published by Thames and Hudson, Ltd. However, it is limited to this publication and to no other publications under any circumstances without express permission.

As this letter represents a formal agreement, please sign the original copy and return it to us for our records.

Sincerely yours,

Signed By Caroline Hobson
Date 26.11.68

mgmw

...rior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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November 13, 1968

Mrs. Mary Rehm
24 Joralemon Street
Brooklyn, New York 11201

Dear Mary,

Sometime ago your brought in a painting by Georgia O'Keeffe which was a wedding present from either her of Stieglitz, or someone else.

I cannot seem to find a record of the price we agreed upon, and as I have someone interested in it I would like very much to learn from you the price.

Meanwhile, since the picture was in such bad condition I have had it relined and cleaned and have put a very handsome mat and frame on it.

Do let me know the price at your earliest convenience - and do come in and say hello because I always enjoy your visits.

Sincerely yours,

EGH/[redacted]

Sent Invoice

#11339
11/6

MICHIGAN STATE UNIVERSITY EAST LANSING - MICHIGAN 48823

KRESGE ART CENTER GALLERY

October 31, 1968

Mrs. Edith MacGregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In the valuation form that we received giving prices of the group of Dove works that were sent for our exhibition, I note that No. 45: Composition-Gas Ball and Roofs is now priced at $500 and that a 10% museum discount is given.

I had asked you about this work at an earlier time. Will you please send us a bill for it so that I may start procedures for payment?

Sincerely yours,

Paul Love

Paul Love
Gallery Director

PL/lc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PLEASE NOTE: We have renumbered most of the booths in the hall for the sake of consistency. You may find a new number on your badge tickets. We have not, however, changed the locations of the booth. Your location is exactly where it was when we last advised you. A new floor plan is enclosed so that you can see exactly where your booth is. You will notice that we have eliminated two rows of booths and made the aisles considerably wider. This is comparatively a small show for this management--less than 150 dealers compared with 300 at Madison Square Garden. This has been done as a matter of policy, as we had previously indicated.

ELECTRICAL OUTLETS: The management has provided an outlet in each booth. Not all of these will be in operation until the morning of the show's opening. However, a maintenance electricaian will be on duty at all times in the Electrician's Office behind R-25. Exhibiters are requested to limit electricity use to 350 watts.

MERCHANDISE: All merchandise except that which has been invited specially for art exhibits must conform with the definition of an antique--an item made more than 100 years ago. The show is designed to present top quality merchandise and it is expected that dealers will conform to this standard. The management reserves the right to have removed from a booth any merchandise which does not meet this quality standard.

TABLES AND CHAIRS: Tables and chairs are available either in your booth, if you have requested them, or at the rear of the Armory floor. We place no limit on the number you may have, but please remember that we do rent them and pay a rental fee for them, so try not to waste their use. Wherever possible, chairs will be left free for visitors to sit and rest. Please do not remove these chairs. All tables used must be covered with flame-proofed fabric.

AISLES: The Buildings Department requires that aisles be kept clear in accordance with the plan filed with the City. Booths are uniformly 10 feet deep. Please do not extend beyond this limit.

PLEASE NOTE: Your booth boundaries are marked on the floor. If you have any doubt about how far it extends, please ask at the office. Your booth size is noted on your contract. If you extend beyond this size without permission, you may be asked to remove your merchandise even after you have set up, so that your neighbor can have the space he contracted for. Otherwise, you will be charged for the space.

REST AREA: There is a Garden Rest Area at Booth D-70 to E-90.

FIRE PREVENTION: This year, as always, we are made aware of the danger of fires in a public place. Remember that no paper is permitted for decoration and that there really is no such thing as flame-proof paper. All fabrics which are not actually offered for sale must be flame-proofed. Waste paper must be placed in a receptacle immediately and not scattered on the floor. Fire extinguishers are placed at strategic spots--at A-12, A-21, B-31, C-30, E-78, F-110, J-124, K-173, L-9 and R-35. No Smoking is permitted on the floor of the show, particularly during unpacking time. Your cooperation in obeying these rules will serve to help in protecting yourself, your family, as well as all your associates. Flame-proofed material can be purchased at the office at $1.50 per running foot, 108" wide.

SPOTLIGHTS: The management rents spotlights at $25 each. Your own spotlight may be used within reason. However, the management reserves the right to limit the number of spotlights in any one booth.

HOTEL RESERVATIONS: Our staff is available for making hotel reservations for you in any of a number of hotels near The Armory. If you would like us to make a reservation for you, please call 212-233-6010.

ADMISSION TO THE EXHIBIT FLOOR: No one who is not actually employed or working in a booth, or is an exhibitor himself, may be on the floor of the show until opening day, November 9th. This is for your protection and for the protection of other dealers not only as a safeguard of their merchandise but also to permit exhibitors to have the first oppertunity for purchasing on the floor of the show. After opening, exhibiters will be allowed on the floor of the show from 11 A. M. each day. Special permission to come on the floor at 9 A. M. for special work will be issued by the management upon request.

BADGES: Plastic holders to hold your exhibitor passes will be furnished on Saturday morning.

STORAGE: Some storage space is available for cartons and merchandise. Please contact the office about this.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F.U.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1968

Mr. Victor Honig
50 Lopez Avenue
San Francisco, California

Dear Mr. Honig:

When I returned from a long trip, I found an invoice in your name for a Morris Broderson painting. Evidently you purchased it from my ex-secretary, and, therefore, I am writing to you before shipping the painting to California.

As our insurance of consigned works of art covers us only on the premises and ends at the portal, it is customary for the purchaser to add it to his insurance floater. We pay for the pick up and packing.

If this is satisfactory, would you please send us a wire to that effect.

Sincerely yours,

EGH/mmw

NFA

12 Rosewood Lane
Amityville NY 11793
Oct 21, 1968

Dear Mrs Halpert -

You were busy when I was in the gallery the other day so I told you I would write.

Are the <u>American Primitives</u> for sale? If they are, can you tell me how much the painting of the three children (hanging in your office) would be?

Would you let me know when the American primitive show will be hung?

Sincerely yours,
Julian Wolff

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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File

HEATH GALLERY
62 PONCE DE LEON AVENUE, N. E. ATLANTA, GEORGIA 30308

November 5, 1968

Miss Edith Halpert
The Downtown Gallery
New York, New York

Dear Edith,

Time seems to have flown since I talked to you. I will be in New York next week, probably from the 13th through the weekend, and I hope very much to be able to see you. Did the doctors capture you for long in the hospital? Perhaps I am b ehind things in my thinking but I find hospitals the most exhausting places in the world, not suitable but the sick- just for those with enough energy to combat at least ten doctors and twenty nurses.

I will call when I arrive and sincerely hope that your lucky number 13 gives me a good flight and restored health for you.

With all goodwishes,

Leanne B. Heath

Leanne B. Heath

You must come see the new "Art Alliance" it be interested in your opinion.

MARGARET WATHERSTON INC.
44 West 77th Street, New York, N.Y. 10024 · ENdicott 2-5514
Conservation of Paintings

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 21, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

We are again enclosing copies of the two bills which have been outstanding for quite some time. Tracy Miller had promised that we would receive checks to cover the total amount - $756 - almost a month ago.

I hate to bother you about this, but since he is no longer at the gallery I thought it should be brought to your attention so that the bookkeeper can send us a check.

I have spoken to several people who I thought might be the type you would want as an assistant at the gallery, and I hope that your problem in that direction will be taken care of soon.

Sincerely,

Margaret Watherston

Conservator
Whitney Museum of American Art

MMW:ef

Encl.

PENSION PLANNERS
OF BALTIMORE, INC.
Consultants & Actuaries

NEW YORK OFFICE
(212) 758-5060

WASHINGTON, D.C. OFFICE
(202) 296-6616

SUITE 800 ONE CHARLES CENTER (301) 685-6666 • BALTIMORE, MARYLAND 21201

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 23, 1968

The Downtown Gallery
465 Park Avenue
New York, New York

Attention: Mrs. Edith Halpern

Dear Mrs. Halpern:

To date, we still have not heard from you in regard to our letter of September 4, 1968 requesting a current valuation on the following:

Harbor Gloucester also known as "Rocky Neck"	Stuart Davis	17½ X 13 - 1924 watercolor

We would appreciate hearing from you as soon as possible.

Thank you for your cooperation.

Very truly yours,

PENSION PLANNERS OF BALTIMORE, INC.

Claire A. Dougherty

(Miss) Claire A. Dougherty
Secretary to Mr. Hyman

CD:s

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

October 11, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. Lowe wanted to personally hand the enclosed note to you yesterday before your lecture, but he wasn't able to see you.

He is out of town on a business appointment that was set up a few months ago, so I am forwarding the note as I know he was very anxious that you have it.

Sincerely,

Karine Capen
Secretary to Harry Lowe

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

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university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** gainesville, florida 32601

October 11, 1968

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

This is just a note to alert you of the fact that I and our Gallery's new Assistant Director, Mr. Steve Hodges, will be in New York on Friday, October 18th. We will also be there on the following Monday and Tuesday, the 21st and 22nd.

We will wish to see you then, not only to pick up the completed loan forms for the Kuniyoshi show, but I would like to photograph two of the items you are loaning the show in color, if this is agreeable to you.

I trust your lecture at the Sheeler exhibition in Washington was a success. I'm sorry I could not be there to hear it.

Best regards until Friday.

Sincerely,

Roy Craven

Roy C. Craven, Jr.
Director

RCC:mzb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaeor is living, it can be assumed that the information be published 60 years after the date of sale.

...for to publishing information regarding sales transactions, ...earchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

JEFFERSON GALLERY
1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

7 October 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The shipment arrived late Friday afternoon in perfect shape. There was a bit of panic since United AirLines made a mistake on the telex and informed us it was arriving on a particular flight --- and much to my dismay it did not. But fortunately, the "hand-to-hand" instructions I gave to Emery Air Freight came to our rescue and we found the crates within hours.

We were able to change dates for the announcement and am now having the preview this coming Sunday and then open on Tuesday. The selection is broad and very fine examples --- thank you again.

If Tracy has a moment (I know I ask the impossible) I'd like to have photos and exhibition and reproduction information of those items circled on the receipt..(3).\

Brief, I know .... I'm experiencing some of the complications usual to the opening of a gallery for the season.

Stay well and try to get some rest.

Fondly,

JTJ

JTJ:jn

?

CABLE ADDRESS: JLFFGAL

TELEPHONE: 213 275-5963

WALTER DRAKE & SONS, INC.

MAIL ORDER · DRAKE BUILDING · COLORADO SPRINGS, COLORADO 80901 · AREA CODE 303/596-3140

September 20, 1968

Dear Miss Miller:

Please be advised that we are only able to print a label 2" in width at the most. We are unable to produce a label to cover the address on your previous order blanks. Thank you for thinking of us.

Sincerely,
WALTER DRAKE & SONS, INC.

Patricia Hockaday

Patricia Hockaday
Customer Relations Dept.

Encl.

ion to publishing information regarding sales transactions, ...archers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

Donee's Name: Museum of Art of Ogunquit

Address: Shore Road

City: Ogunquit, Maine 03907

Date of gift or proposed date of gift: September 1967

Name of work: "Boat with Sailors" - Before 1915

Artist: William Zorach

From whom purchased: Purchased about 1919-1920 (from artist)

City: Provincetown, Mass.

When purchased:

*Purchase Price: John T. Kenniston

OGUNQUIT

[redacted]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other

DRAWING - Pencil, crayon, ink, other

SCULPTURE - Bronze, stone, wood, other

GRAPHIC - Lithograph (Blk/White, color), etching, other Wood or linoleum block (or serigraph)

Support (underline one): Canvas, paper, wood panel, other

Dimensions: Height 16 inches; Width 13 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: " Wm Zorach "

Face (underline two): Upper, lower, right, left, center, other

Reverse (Describe): No markings

Quote, describe and state location of any other inscription:

For sculpture: Cast No. ; Edition size

Condition of work: Good

**Former Owners (Dealers and collectors):

**Exhibitions:

**References in publications (books, magazine articles, exhibition catalogues, etc.

---

* This information is required by the Internal Revenue Service regulations but will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional page.

11/10/68

Current market value $850.-

E. J. Pauper

October 30, 1968

Dr. David W. Scott, Director
National Collection of Fine Arts
8th and G Streets, N. W.
Washington, D. C. 20560

Dear Dr. Scott:

I have prepared and given a report on Charles Sheeler and request payment for $340.00. Thank you.

Sincerely,

Edith G. Halpert

[redacted]

[redacted] to publishing information regarding sales transactions, searchers are responsible for obtaining written permission [redacted] om both artist and purchaser involved. If it cannot be [redacted] established after a reasonable search whether an artist or [redacted] purchaser is living, it can be assumed that the information [redacted] ay be published 60 years after the date of sale.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

November 13, 1968

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue and 57th St.
New York, New York

Dear Mr. Miller;

We are in the process of publishing a catalog of the Holbrook Collection at the Georgia Museum of Art.

We need additional information on the artist, O. Louis Guglielmi, and have come to you for assistance. Can you tell us what the O. stands for so that we might have his full name for the catalog as well as our permanent records? Thank you very much for your help.

Sincerely yours,

Mrs Carol Killian

Mrs. Carol Killian
Georgia Museum of Art

OSVALDO - LUIGI - GUGLIELMI

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 50 years after the date of sale.

October 1, 1968

Mrs. Marion O. Sandler
Senior Vice President
Golden West Savings
1632 Franklin Street
Oakland, California 94612

Dear Marion:

I am sending you my deep apologies for the situation in connection with the Pattison sculpture.

He was moving about throughout New England and evidently forgot to conclude the arrangements with the base-maker. Since I did not know the latter's name, I could not communicate with him either, but according to Pattison, whom I finally reached, he made the final arrangements to have it shipped to you together with instructions for attaching it to the sculpture.

Won't you please let me know whether all this has arrived so that I may relax about the matter.

With fond regards to you, Herb, Barney and the little ones.

As ever,

EGH/tm

P.S. Good Yonteff.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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September 26, 1968

Miss Ann Geyer
M & M Transportation Co.
32-69 Gale Avenue
Long Island City, New York 11101

Dear Miss Geyer:

With regard to your SECOND AND FINAL NOTICE in connection with the delivery to us of a shipment from A. Pattison, South Wellfleeet, Massachusetts, please be advised that the Gallery is open Tuesday through Saturday from 10 a.m. until 6 p.m. and we will be happy to accept delivery at any time during those hours.

I cannot imagine who would have "refused" to accept this shipment, but can assure you that we will be happy to have the delivery made.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

P.S. Your Pro No is: 2-866042

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 25, 1968

MEMORANDUM

TO: The Friends of the Whitney Museum

FROM: Sally J. Kuhn, Executive Secretary

RE: An Evening with Glenn McKay's Head Lights

Both Glenn McKay and Raymond Lewenthal have requested that we distribute the enclosed program notes before the evening of October 3rd. We are distributing these to all of the Friends -- both those who have indicated an interest in the evening and those who will not be able to attend.

There are still a few tickets available for this evening. Those who would like to participate and have not yet purchased tickets should mail their checks for $10 per person to the Friends office as promptly as possible.

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BINDER APPLICATION

1. Insured LONGCHAMPS, INC. & GALLERY AS PER ATTACHED SCHEDULE, AS THEIR INTEREST MAY APPEAR. P.O. ADD. 230 Park Avenue, New York, N.Y.

2. Address of Premises 1015-19 Madison Avenue, New York, N.Y.

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5. Coverage Date and Term October 8, 1968 1 year.

6. Company Submitted to Crum & Forster 110 William Street, New York

7. Taken By

8. Given By Arthur M. Levine

9. Date of Order October 8, 1968

10. Name and Address of Mortgages

11. Special Remarks This Company insures 33 1/3% of attached schedule
Warranted that all transportation will be by licensed bonded carrier.
Policy includes Proof of Value Clause.

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

November 7, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thanks so very much for your letter of the 1st. I am asking Mr. Zichterman to prepare a reply concerning the billings. We shall wait for Watherston's report on the Dove.

At present, we are just beginning to study the Folk Art exhibit, and I do indeed appreciate your reworking your books and making them available to us. We will follow up on this soon. Meanwhile, all of us at NCFA send our very best.

Cordially,

David W. Scott, Director
National Collection of Fine Arts

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or release is living, it can be assumed that the information may be published 60 years after the date of sale.

File

7 November 1968

Mr. Kneeland McNulty, Cur. Prints & Dwgs.
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pa.

Dear Mr. McNulty:

Inclosed are two prints of Marin's, "Nassau Street", 1924, as requested.

Since we cannot find the exhibition forms you mention, would you please send us the forms for the two Marins, and we will complete and return them at once.

Sincerely,

THE DOWNTOWN GALLERY

Wm. Kennedy

Incl:
a/s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

September 17, 1968

Mr. Harold B. Ness
Newtown, Connecticut

Dear Mr. Ness:

I finally was in a position to go to Newtown on Sunday and spent several hours with two separate members of the Police Department at the house. I was greatly relieved when I noticed that there was very little damage in the interior, but am still worried about the fact that anyone with a screwdriver can open the only lock in the main house. They suggested that I get a locksmith immediately and gave me the following names:

Van's Locksmith
40 Grassy Plain St., Bethel 743-5401

Butler's
78 Belmforth Ave. 748-5845

Al Birt
71 Lake Ave. 748-3421

(I am copying the list written in longhand, which is a little diffecult to decipher.) Would you be good enough to phone one of these locksmiths and be there while he makes the installation. I think it would be a good idea to use one who was recommended by the Police.

Many thanks.

Sincerely yours,

EGH/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NEW MEXICO/ALBUQUERQUE, NEW MEXICO 87106
UNIVERSITY ART MUSEUM 505:277-4001

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 4, 1968

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We have several questions concerning John Marin and his work in New Mexico which we hope you will be able to answer for us.

First, perhaps our letter of August 1st has gone astray in the mails. We wrote to request the loan of four Marin watercolors as follows: New Mexico Composition, 1929; Region About Taos, 1929; Mountains (Sangre de Cristo) New Mexico, 1930; and Region of Taos, New Mexico, 1930. We are presenting an exhibition of Marin in New Mexico, opening here November 18, then to Marion Koogler McNay Art Institute for exhibition during February, and to Amon Carter Museum of Western Art for late March through mid-May. May we borrow these pictures from you for this period?

Second, we are seeking the address of the Honorable L. Corrin Strong, whom we have listed as owning the 1929 picture, Near Taos. Can you help us?

Next, we would like to ask if you have any idea of the present whereabouts of the picture, Taos Mountain Storm, 1930, and are enclosing a reproduction of it.

Also, is the watercolor, Landscape and Cloud, New Mexico, still owned by the Waddington Galleries, London? Perhaps this too has gone elsewhere, and would be available for loan to us.

May we have photographs of the pictures we are asking to borrow from you, for possible reproduction in the catalog.

We will appreciate any help you can give us on all these questions. Many thanks.

Sincerely,

Van Deren Coke
Chairman, Department of Art

VDC/lc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

333 W. Mt. Airy Ave.
Philadelphia, Penna.
Sept. 25, 1968

Miss Edith Gregor Halpert, Pres.
Downtown Gallery
New York, New York

Dear Miss Halpert:

I am looking for a N.Y. gallery to represent me.

This past year I had one-man shows at Cheyney State College and the Phila. Art Alliance. Previous to these I have had one man shows at Vernon House in Phila., Penn Art Center Gallery in Phila. and Cape May (N.J.) Art Center. I have had work in many National and Regional Shows--both invited and juried--at such places as the Penna. Academy of Fine Arts, Moore College of Art, the Civic Center Museum of Phila., the Tyler School of Art, etc. Several galleries in the Phila. area and one in Barnegat, N.J. now carry my work.

I am a graduate (B.F.A., M.Ed., M.F.A.) of the Tyler School of Art of Temple University.

I have enclosed several slides of my work which I would appreciate your returning after viewing. If you are interested in seeing my work and/or more slides I will be in N.Y. of Oct. 12 and would be pleased to meet with you on that day.

Yours truly,

Judy Krueger Loeb

Judy Krueger Loeb

Past

ESSEX COUNTY SECTION

321 MILLBURN AVENUE, MILLBURN, N. J. 07041 PHONE: 376-2864

NATIONAL COUNCIL OF JEWISH WOMEN

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THRIFT SHOPS

AMERICAN ART AT MID-CENTURY

September 24th, 1968

Miss Alpert
Downtown Gallery
465 Park Ave.
New York City

Dear Miss Alpert,

Last week, Mr. J.B. Skalka came to speak to you on the possibility of using some of your artists in our 14th annual exhibition and sale "American Art at Mid-Century" tobe held Dec. 7-11, 1968. This is considered to be the state's outstanding art show.

We wish to express our heartfelt thanks to you for receiving Mr. Skalka so graciously and cordially.

Shortly, we shall call you for an appointment so that selections may be made between the period Oct. 28 - Nov14th. Art work would then be picked up, by appointment, during the period Dec. 4-6, and whatever remains unsold would be returned to the gallery Dec. 12th.

Sincerely,
Dena L. Skalka
Dena L. Skalka
(Exhibition Chairman)
39 Far Brook Drive
Short Hills, N.J. 07078

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

301-889-1735 WYMAN PARK BALTIMORE MARYLAND 21218

October 28, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We have had requests from the art history departments of various universities and colleges for slides of your loan(s) to our exhibition "From El Greco to Pollock: Early and Late Works by European and American Artists." It would be greatly appreciated if you would extend your permission to allow us to furnish these institutions with slides to be used for educational purposes.

If this proposal is agreeable to you, please sign the statement below and return it to me. One copy is for your files.

Thank you for your cooperation.

Sincerely,

Charles Parkhurst

Charles Parkhurst
Director

Permission is granted to The Baltimore Museum of Art for the distribution of slides of our loan(s) to the exhibition: "From El Greco to Pollock: Early and Late Works by European and American Artists," for educational purposes only.

Signed: _____
(name of lender or authorized agent)

Date: _____

...ject to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

nize in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHURCH STREET "EL"

CHURCH STREET "EL", an oil painting dated 1922, gives us a first glimpse of Sheeler's play with perspective. Solid masses of color relate and interrelate to suggest the movement through space and through time . . . appropriately so, as the Sixth Avenue El is now a record of things past.

PERTAINING TO YACHTS AND YACHTING

During the same year, he produced PERTAINING TO YACHTS AND YACHTING. Here again, he achieves an amazing sense of motion and speed, of sails flapping in the wet breeze. When the painting was first shown, a well-known yachtsman remarked: "Ah, here's a man who knows yachts," and phoned Sheeler to inquire whether he would paint a decoration for his study. Incidentally, I can let you into the secret that Sheeler has never boarded a yacht.

BUCKS COUNTY BARNS

Using a combination of tempera and crayon, he painted the famous "BUCKS COUNTY BARNS" in 1923. This theme has persisted in Sheeler's career until we are all convinced that he really loves Bucks County Barns. In this particular version, belonging to the Whitney Museum, it appears as a self-sufficient unit removed from its natural surroundings, but like the previous picture, it strongly emphasizes the surroundings. Sheeler fondles each stone, caresses each line, each angle, contrasting textures and forms, and using subtle color tones to further emphasize the variations. He gives us the very spirit of a Pennsylvania barn, a character portrait more exact than any direct representation.

SELF-PORTRAIT

Sixteen years ago, the very idea of using an ugly telephone for a distinguished work of art, shocked the spectators so that this picture created controversy both here and abroad. The title further annoyed the audience. Was Sheeler "kidding the public?" No, not only does his figure appear as a dim reflection in the glass, but his personality grins broadly through every line and every area of black, grey and white in this conte crayon drawing.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

[Lend. Virginia Museum 11-1-68]

Copy

NBC TELEVISION (Time Capsule)
October 6, 1939

The work of Charles Sheeler requires no explanation. It is an American fact. It is clear, direct - with no hidden meanings nor psycho-analytical connotation. Each picture, as the subsequent reproductions will illustrate, is a complete statement, clear as a map --- I might add, a pre-Hitler map.

Sheeler's career is an unbroken line in the American tradition. Although transitions in style occur, these transitions form a natural sequence, a consistent development from his earliest examples produced under the influence of his instructor, William M. Chase, through pure abstraction, and to his present abstracted realism. Several years ago, Henry McBride, the New York critic, said about a painting by Sheeler: "It shows how a cute Yankee can get away with cubism in a country that says cubism is against the law."

Sheeler calls himself a realist. The catalogue for his one-man show in 1931 at The Downtown Gallery, bore the slogan: "Nothing is so astonishing as the truth!" But his conception of truth may seem to many of us an idealistic conception. The pictures projected will attest to the fact that he actually improves on nature, lends distinction to the homespun, and recreates a new order so real that we accept it as reality.

BARN ABSTRACTION

The earliest example shown here is BARN ABSTRACTION, a conte crayon drawing executed in 1917. His fondness for American architecture of the past, and his respect for craft perfection, are apparent in the linear emphasis, the textural variations, the elimination of all extraneous material. It is an intense gesture of appreciation, and in looking at the picture, I find myself feeling just as intensely about a Pennsylvania barn.

AUDREY McMAHON

FORTY-TWO WEST TWELFTH STREET, NEW YORK 10011

171
November 3, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York N.Y. 10022

Dear Edith:

I am ashamed to write you after the long lapse since my last visit to ~~your~~ Gallery. I have been unconscionably busy but this is no excuse for having taken advantage of your kindness by burdening you with the drawings I brought you over a year ago. May I call your Gallery sometime next week and arrange for a convenient time to come and pick them up? Since noone wishes to buy them I am giving the Davies to the National Collection.

I don't know whether you remember that I told you that I have a head of Proust by Rodin. I thought this was a drawing but it turns out to be only an etching and is badly wator-stained at that.(I had given it to a friend who had left it in a barn where it got wet.) Even though it probably has no value now, I like it and want to have it rehabilitated as much as possible for my personal use . I am wondering whether you know where I can take it to have it done. Perhaps I could see you for a moment when I come in for the drawings and you would be so kind as to advise me.

I do hope that you havebeen well and that things are booming for the Gallery.

Sincerely,

Audrey McMahon

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DEPARTMENT OF PRINTS AND DRAWINGS
THE ROYAL MUSEUM OF FINE ARTS
18 Kastelsvej, Copenhagen Ø, Denmark
2100

2nd November, 1968.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 2, N.Y.

Dear Mrs. Halpert,

Eight years ago I visited your Gallery and bought a drawing and a litograph by Ben Shahn. Wanting very much to extend this rather modest representation and having to spend a week in New York (November 7-17) I should like to know if you have some fine drawings to show me - especially perhaps some early ones.

I shall leave for Ottawa on November 7th, but you may write me either c/o The National Gallery of Canada, Ottawa 4, or Statler Hilton Hotel, New York.

Looking forward to meeting you again,

Yours sincerely,

Hanne Finsen.

Hanne Finsen.

HF/H.

...or to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Tle

Phone

HIRSCHL & ADLER
Galleries (AMERICAN DEPARTMENT)
21 East 67th Street, New York 21, N.Y. Cable Address "HIRJMART" · Telephone: LEhigh 5-8810

A. M. ADLER
NORMAN HIRSCHL
STUART P. FELD
Director

FINE PAINTINGS
APPRAISALS
RESTORATION

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November 6, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

Just in case you have not received an invitation to the opening of our exhibition The American Impressionists on Monday, November 11 from 5 to 7:30p.m., this is to say that I very much want you to be with us and hope to see you then.

All best wishes.

Love,

Stuart (eh)

Stuart P. Feld

SPF/eh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

LONGCHAMPS NEW YORK RESTAURANTS

September 19, 1968

Office of the President

Miss E. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Miss Halpert:

This will confirm our agreement relative to the borrowing by us from your gallery of the paintings and other objects of art, if any, as more fully set forth on the schedule annexed hereto and made a part hereof:

1. You agree to loan to us the paintings and/or objects of art listed on the annexed schedule, the same to be displayed by us at the Longchamps Restaurant located at 1015-19 Madison Avenue, New York City for a minimum period of six months. In the event, however, that any painting or object of art is sold by you, then upon 48 hours notice to us the same shall be returned to you, and you agree to supply us with another similar painting by the same artist in replacement thereof if the same is available.

2. We agree to supply and continually maintain in full force and effect all risk insurance (nail to nail) covering the paintings and objects of art which you supply to us.

3. We agree that we shall not be entitled to any commissions for any painting or other object of art sold in connection with any paintings or objects of art displayed at our premises.

September 19, 1968

Mrs. Joan Ankrum
Ankrum Gallery
657 North LaCienega Blvd.
Los Angeles, California 90069

Dear Joan:

I was away and there was virtually no help in the Gallery this summer when the group of Brodersons arrived. I am told there was a price list with these, but I cannot locate it anywhere, nor can I seem to find a copy of our receipt to you for them.

Would you be a love and rush to me immediately a copy of the price list? I will be most grateful.

It seems like years since I saw you. Come East, come East!

Love to you all,

Tracy Miller

or to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or release is living, it can be assumed that the information may be published 60 years after the date of sale.

tor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 18, 1968

Mr. Marvin Sadik, Director
Museum of Art
University of Connecticut
Storrs, Connecticut

Dear Marvin:

I hate to be a begger continually, but can we have some more catalogs of your show if you have them, please?

It seems they keep getting given away.

When are you coming to see us? Would you like to do a show this year called TRACY MILLER AND THE DOWNTOWN GALLERY?

Thanks for whatever you can do.

Best regards,

Tracy Miller

P.S. Edith sends her love.

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Director

Downtown Gallery

465 Park Ave. (Ritz Concourse)

New York, New York

USA

First fold here

Second fold here

Sender's name and address: Paul E. Selinger

119 Chatham Road 7b

Kowloon, Hong Kong

To open cut here

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

ARCHIVES OF AMERICAN ART

Use in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Paul E. Selinger
119 Chatham Road 7b
Kowloon, Hong Kong

October 8, 1968

Director
Downtown Gallery
465 Park Ave.
New York, New York
USA

Sir,

I am an American born artist (B.A. University of California, M.F.A. San Francisco Art Institute) who has worked with some success in Hong Kong for the past four years. I have had four one-man shows, in San Francisco, Seoul and Pusan, Korea, and Hong Kong, and a fifth coming up this winter. I have also had several large commissions including one from Caltex Oil, a 26ft. steel sculpture for the main passenger concourse of the OCEAN TERMINAL in Hong Kong, and currently a grant of 3/4 acres of Crown land from the Hong Kong Government and a grant of HK$150,000. from the Royal Hong Kong Jockey Club to create the first "sculpture playground" in Asia (to include eleven painted steel and concrete sculptures ranging in size from 5'x7'x9' to 35'x64' and a fresco 300 ft. long covering some 10,000sq. ft. painted directly on a mountain).

My work has been the subject of numerous press and magazine articles including the Chinese language cultural magazine, World Today (今日世界) published by USIS with circulation throughout Asia, and the English language, Hong Kong Enterprise, which has worldwide circulation.

I have not, however, exhibited in your city, which I would like to do next year if at all possible. It is to that end that I am writing to you. I am planning a brief and unfortunately rather hurried trip to Europe and America in November and December. I should like to meet you at that time and discuss what might be arranged with your gallery for exhibiting my work. I shall be bringing with me some photos of my work to show you if you are interested.

If you are interested in discussing this I would appreciate your replying by the 4th of November so that I might better arrange my schedule to meet with you when I arrive.

Very sincerely yours,

Paul E. Selinger

I just talked to Mr. Anderson, and he is still very much interested in that fine Marin New York scene watercolor that is hanging. I'd appreciate your double-checking your records, and if the price should be between $28,000 - $30,000, please let us know at once.

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

we wrote
Check files
Lowe

?

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33146

THE LOWE ART MUSEUM
ART DEPARTMENT

November 1, 1968

Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Attached is the preliminary list of works which I jotted down from the photographs in your file. I did not take the time to check items in your own collection or the material in the Connecticut or Texas catalogues you loaned me. Please inspect the list and let me know your reactions.

My idea of the show is to demonstrate how the American artists of the early twentieth century established the groundwork stylistically for many of the recent events. I have concentrated on the use of machinery and manufactured products, abstractions, and geometrics for the basis of the show, and have tried to keep the work as much as possible in the period before the '40's. I want to explain this notion further during the course of the next few weeks.

I hope that your affairs and your health will both be improved rapidly. My best wishes are with you. I feel badly that we could not, as I had hoped, spend the evening together. Things on my home front are somewhat improved today, and I expect both Tammie and my daughter will impreve under doctor's care.

Again, my good wishes.

Sincerely,

August L. Freundlich
Director

alf:db
Enc.

larger version in oil on gesso, belonging to the Springfield Museum. It is interesting to note how Sheeler lends a religious note in the construction of the picture, enveloping the architecture with protective, architectural trees.

TOTEMS IN STEEL

TOTEMS IN STEEL, as the name implies, is a monument to the age of steel. The man is barely perceptible in the foreground. He is a small part of the over-all scene. Sheeler plays with line and volume, with light and shadow. This conte crayon drawing is a study in contrasts. The heavy solid forms are outlined against lacy patterns, like a Gothic cathedral. The rigid, severe columns contrast with the soft moving clouds, but let the structure stand, stand forever ---- if that is possible in New York.

THE GOVERNOR'S PALACE

In 1935, Mrs. John D. Rockefeller, Jr., commissioned Sheeler to paint portraits of two buildings in reconstructed Williamsburg, Virginia. When I visited the artist several months later, he was still "laying the bricks" in the Governor's Palace, and we agreed that he would have done better on a piece-work basis. The monumental solidity of the building in its setting, the strange color harmonies, and the elegance of the entire scene are most impressive. In this picture, as in all the later work of Sheeler, one is not conscious of the means. There are no visible brush strokes, no apparent virtuosity. His is not a "suing" technique. He believes that the method of painting should be removed as far as possible from being an obstacle in the way of consideration of the content of the picture.

BASSETT HALL

BASSETT HALL, the picture that followed, is more lyrical in its approach. It lacks the severity and dignity of the Palace, and assumes a more intimate quality. The paper-mulberry in the foreground serves to create the design of the entire canvas as a unit and as a pattern on the sunlit building.

CITY INTERIOR

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218

[Sept. 24, 1968]

On behalf of Mr. John W. Avirett, 2d, President of our Board of Trustees I am writing to you at this time to say that our exhibition FROM EL GRECO TO POLLOCK: EARLY AND LATE WORKS BY EUROPEAN AND AMERICAN ARTISTS, to the substance of which you so generously contributed, will have its preview on Sunday evening, October 20. I hope that this advance notice will enable you to plan to be with us that evening and, since the Trustees of the museum would like to entertain all lenders and contributors at small dinners preceding the opening, that you will be able to accept the formal invitation which you will receive at a later date.

It would be very helpful if you would let me know whether it will be possible for you to attend, in which case your hostess for dinner will write you directly. We all hope that you can come.

For those who would like to come to Baltimore for the weekend, Mr. and Mrs. Robert E. Meyerhoff are planning to have a Cocktail Buffet at 5 p.m. on Saturday, October 19 at their home. This will give you an opportunity to see their fine collection of contemporary painting and African sculpture. Mr. Meyerhoff is the President-Elect of our Board.

Sincerely,

Charles Parkhurst
Director

Enclosure

November 4, 1968

Miss Naomi Hirshhorn
2071 Castilian Drive
Los Angles, California 90028

Dear Miss Hirshhorn:

Although my ex-secretary told me he acknowledged your letter and purchase order of Broderson's painting, INTERIOR MARKET in LISBON #1, it was not until several days ago I found a notation to that effect. I hope you will forgive the delay.

I am now enclosing the invoice showing your payment plan. I am enclosing this to verify the receipt.

Because it has been impossible to get help in New York, including a secretary, bookkeeper, porter, etc. and also the fact that I was in the hospital where I was sent for a rest cure, we were obliged to postpone the exhibition date. I have decided to hold it in January - and informed Joan accordingly. I wonder whether you would be willing to leave this painting with us until the exhibit closes. If you would prefer to have this shipped to you at once, we will do so. Won't you please let me know.

I shall be most grateful for your cooperation and speedy reply.

Sincerely yours,

11/14 - OK - keep for show

EHK/gld
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JEROME B. SMITH, M.D.
621 NORTH CHESTER RD.
SWARTHMORE, PA. 19081

October 29, 1968

Dear Mrs. Halpert,

In accordance with your suggestion in the course of our telephone conversation today, I am forwarding this "official" reminder.

My wife and I are very interested in purchasing a Shahn tempera, gouache or watercolor; preferably a tempera from the "50's"

I would appreciate it if you would write or call me collect (215-TR2-6207) when you move them out of the warehouse so we can get an "early" look at them. We are also interested in seeing the Bodersons. If possible.

Sincerely,
Jerome B. Smith, M.D.

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

WILLIAM B. McILVAINE
W. PHILO GILBERT
WILLIAM S. BODMAN
SHELDON LEE
CHARLES W. BOAND
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
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F. A. REICHELDERFER
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DAVID G. CLARKE
GEORGE W. THOMPSON
STEPHEN L. SEFTENBERG
JOHN E. McGOVERN, JR.

WILSON & McILVAINE

120 WEST ADAMS STREET

CHICAGO, ILLINOIS 60603

AREA CODE 312 AN 3-1212

CABLE ADDRESS "WILVAINE"

JOHN P. WILSON (1887-1922)
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JEFFREY C. RAPPIN
WILLIAM J. QUINLAN, JR.
DANIEL V. O'LEARY, JR.
GEORGE W. K. SNYDER, JR.
GARY H. KLINE
JAMES M. KLANCNIK

October 29, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Edith Gregor Alpert, Director

Re: Mrs. Monique Storrs Booz

Gentlemen:

As you know, the end of the year is almost upon us, and this means income tax time. It is necessary, therefore, that we know as soon as possible the exact amount of money you have received with regard to the sale of John Storrs's artwork and paintings on behalf of Mrs. Booz. We do not have any records of sales in 1968.

As we have stated before, for income tax purposes the date of your receipt of money as agent for Mrs. Booz determines the date on which Mrs. Booz receives the money. Thus, if you received a payment on December 31, 1968, that money would be reportable in Mrs. Booz's 1968 income tax return, regardless of when you forwarded it on to her.

We would like to have this information immediately so that we may determine whether or not Mrs. Booz has properly stated her 1968 taxes; in addition, we would like to receive a report through the end of the year as soon as possible in January.

Very truly yours,

WILSON & McILVAINE

By William J. Quinlan, Jr.

WJQ:jac
cc: Mrs. Monique S. Booz

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...will be published 60 years after the date of sale.

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F. O.

November 13, 1968

Miss Helen Heninger
Director, Art Gallery
GUMP'S
250 Post Street
San Francisco, California
94108

Dear Helen:

As you requested, I have sent a bill direct to Mr. Harry W. Anderson for the five (5) Dove paintings, and am now enclosing an invoice for the 10% Commission to Gump's. When we receive a check from Mr. Anderson, we will mail ours to you.

Since we have so very few O'Keeffe's, Hartley's and Marin's, the figures that I quoted are very minimum. As a matter of fact, someone came in and offered $20,000 for the Hartley chosen, and of course we have had much bigger offers on the O'Keeffe. Also, the O'Keeffe is priced at $30,000 in her category. However, I will stick to my original figure for the Hartley, but Mr. Anderson will have to pay you the commission because after all you chose it for him and your advice is certainly valuable. Also, everybody will have to be sworn to secrecy on the figures of the Dove's and whatever else.

As you know, the Zorach Estate is no longer with us. I would appreciate it if you would ship the remaining consignments to us immediately. They are the following bronzes: SEMELE,1955; TWO FIGURES (Plaque), 1961; and, ETHEREAL FIGURE, c. 1960.

With affectionate regards,

As ever,

EGH/mmw -Enc.

A.F.A.

American Folk Art



The National Arts & Antiques Festival

7TH REGIMENT ARMORY

NOVEMBER 9 - 17, 1968

OFFICES: 97 DUANE STREET, NEW YORK, N. Y. 10007 -:- 233-6010

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Exhibitor:

It is with great pleasure that we welcome you to this new project designed to present a vibrant antiques show with the best craftsmanship that the world has seen in 6000 years of artisanship.

Although this is the 4TH National Arts and Antiques Festival, it is in a sense the first of a new series--the first in the 7th Regiment Armory, Park Avenue and 67th Street, and the first to attempt this high level of product.

We trust that you will join in maintaining this atmosphere both in your merchandise and in your demeanor during these nine important days.

* * * * * * *

YOUR EXHIBITOR BADGES ARE ENCLOSED. Please note that these are valid for admission to The Armory only on November 7th and November 8th, Thursday and Friday, and in the morning of November 9th, Saturday. These passes will have to be shown to the guards on duty when entering during this time. Regular Exhibitor Passes will be distributed on the morning of November 9th and these will be valid during the entire show. Please make sure that no unauthorized person is in possession of either the badges or the passes.

SHOW DATES: The show will be open from Saturday, November 9th, until Sunday, November 17th. We will be open from 1 to 11 P. M. every day except closing day, Sunday, November, 17th, when we will close at 7 P. M.

MOVING-IN TIME: You can move in any time after 8 A.M. on Thursday, November 7th. The floor will be open until 10 P.M. Thursday and Friday, 7th and 8th.

MOVING-OUT TIME: Following the closing of the show on Sunday, November 17th, exhibitors may remove their merchandise at any time until 2 A. M. Monday morning. Thereafter, the floor will be open from 8 A. M. to 1 P. M. on November 18th. All merchandise must be removed by noon on Monday, November 18th.

BOOTHS: Your booth number is marked on the exhibitor badges and on the outside of the envelope. The standard minimum booth size is 10 feet deep, 12 feet wide with a 10-foot plaster backboard. There are two return walls extending 4 feet from the backwall at the extremities of each booth except the corner booths. The corner booths have a 4-foot wide wall extending only on the inside area.

Exhibitors are requested not to obstruct the view of their neighbors beyond a 6-foot point from the backwall. Backwalls are 10 feet high.

Each exhibitor is expected to decorate his own booth with good taste. This includes covering the backwall with paint, fabric or decorative materials.

SIGN: A uniform sign will be provided for each booth. No other sign may be shown without the explicit consent of management. No signs relative to prices are allowed although each item itself may be price-marked.

DRESS: It goes without saying that exhibitors are expected to dress appropriately. Slacks, informal clothes and casual dress is explicitly not recommended. Gentlemen are expected to wear shirt and tie at all times while the show is open to the public.

PROMOTIONAL MATERIAL: The management has available window posters, 3 by 5 miniatures of the window poster and discount tickets for distribution by the exhibitors. There is no limit on the quantities available. Posters and discount tickets have been imprinted with your name and have been mailed to you. You should have received them by this time. If not, please call the management's office for a duplicate shipment.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

NQ652 (05)(37)SYC731 MA356
M MWA536 NL PDF 2 EXTRA MILWAUKEE WIS 12
MRS EDITH HALPERT

1968 OCT 12 PM 11 54

THE DOWNTOWN GALLERY PARK AVE AT 57 ST NYK
WOULD LIKE TO REPRODUCE ROBERT OSBORN'S DRAWING "THANK HEAVENS FOR DOCTORS" IN MY FORTH COMING BOOK ON CONTEMPORARY ART. HAVE PICTURE IN MY FILE. CAN YOU GIVE ME PERMISSION TO REPRODUCE IT, IF SO PLEASE ANSWER BY WIRE COLLECT
DONALD KEY ART EDITOR THE MILWAUKEE JOURNAL.

Portrait of his wife
Pleut
10/31/68 - Osborne says OK - use "Thank Heavens"
will send portrait of wife -

SF1201(R2-65)

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

from the desk of Stan Picker

37/48 Apple Orchard 1937	$3,750
41/64 Centerport X, 1941	4,000
	7,750
Less deposit of July 16	2,000
	5,750
Less 10% commission to de Young Museum Society	225
Balance due and enclosed.....	$4,975

Oct. 22 –

Dear Mrs. N. –

I am very happy to hear that you are finally doing what you planned do – and taking care of yr.

I hope all the results are groovy. Be good & follow the doctor's orders!

Best,

Tracy Miller

ARCHIVES OF AMERICAN ART

EXH
out

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SINCE 1861

GUMP'S

Agencies in:
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

15 October 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Edith:

Thank you for your usual kindness to me last week, and I enjoyed seeing you so much. I thought I should send you a confirmation of the Arthur Dove watercolors we talked about on Sunday that are to be sent for consideration. These are the ones we decided on:

CITY MOON, 1936	$4500.
SUNSET/CENTERPORT, 1941	$5000.
GENEVA	$4500.
CENTERPORT III	$6000.
SERIAL	$5000.

(These are all setting in your office with my name on them.) We would also like GENEVA II, $4500., which I put back in the stacks. I hope you are able to have someone get these out for us as quickly as possible, as the Andersons are anxious to make a decision. Just call Budworth to pick them up as you usually do. We'll also be happy to receive any of the Feininger, Toby, and Graves on consignment that you mentioned to me. Again, many thanks for everything, and I hope to hear from you soon.

Love,
Helen

Helen Heninger
Director
Gump's Gallery

(OVER)

250 POST STREET • SAN FRANCISCO • CALIFORNIA 94108 • U.S.A. • TELEPHONE: (415) 982-1616 • CABLE ADDRESS: PALETTE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F.V.

November 15, 1968

Mr. Samuel J. Mehlman
33 Princess Gate Court
Exhibition Road
London, S.W. 7, England

Dear Mr. Mehlman:

Yesterday morning, we received from the Chase Manhattan Bank where we make our deposits, a notice marked "Insufficient Funds". This was accompanied by your check dated October 28, 1968, for the sum of $500.00 which was the balance due us for the last purchase you made here on October 19, 1965 (several years ago) amounting to $2,805.00.

Would you please be good enough to make a deposit to cover that amount to your bank - The Manufacturers Hanover Trust Co. at 350 Park Avenue in New York City, with instructions for them to advise us so that we may redeposit your original check and close the account accordingly.

I hope that you and Mrs. Mehlman are having a happy life in London.

Best regards.

Sincerely yours,

Check redeposited 12/ /68

ion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ublished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

F

PERUVIAN EMBASSY
WASHINGTON, D. C. 20036

November 13, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Since I will be unable to be in New York, I have asked our Consul General, Mr. Jorge Nicholson, to stop by the Gallery and pick up the Broderson painting which you have been holding for me.

Mr. Nicholson will also give you my greetings and wishes that I will see you soon in New York.

Yours sincerely,

Antonio Lulli

AL/bg

WILLIAM S. PICHER
401 BELVEDERE AVENUE
BELVEDERE, CALIFORNIA

Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022

November 9, 1968

Dear Mrs. Halpert or Mrs. Baum:

You have by now received full payment for the two Dove watercolors and a notice from the de Young Museum Society that the ten percent commission has been paid to them. Nothing, therefore, remains to do except to notify Larry Curry at the Los Angeles County Museum that he is free to ship the pictures to me. I would be most grateful if this could be done quickly and a copy of the letter sent to me.

I realize that the gallery was closed when I first sent in my deposit on the pictures in July and that Mrs. Halpert has been unwell. I do hope, now that I have done everything in my power to close the transaction, that you will be kind enough to act immediately so that the pictures can be shipped from Los Angeles next week.

I had the pleasure of seeing the five Dove watercolors which Mr. and Mrs. Anderson bought from you when they were in New York with Helen Heninger. They were lovely ones, but I prefer the two from the Los Angeles show which I chose to all but one of their's.

I do hope that you, Mrs. Halpert, are feeling better and able to spend more time at the gallery.

With best wishes,

Sincerely,

William S. Picher

William S. Picher

...der to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Dear Mrs. Halpert.

I should appreciate your sending my husband, Charles Simon, another copy of Guglielmi-We have lis "Deserted Bridge with Figure."

Sorry to be such a nuisance.

I wish you speed in the recovery of your health.

Sincerely yours,
Irene B. Simon

Saturday

Mrs. Charles Simon
190 East 72nd Street
New York, New York 10021

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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381/5195

Mona Kaye

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

~~32 EAST 51 STREET~~ 465 Park Ave.
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

EDITH GREGOR HALPERT, Director
Consultation service by appointment

Oct. 18/1968

Back from Kaye Kay
for consideration

Kuniyoshi painting in oil
valued at $3500, plus.

E Halpert

Returned 11/1/68
Kay

ARCHIVES OF AMERICAN ART

[redacted]

LIDO BROKERAGE CO.

55 West 42nd Street, N. Y., N. Y. 10036

BINDER APPLICATION

1. Insured LONGCHAMPS, INC. & GALLERY AS PER ATTACHED SCHEDULE, AS THEIR INTEREST MAY APPEAR. P.O. ADD. 230 Park Avenue, New York, N.Y.

2. Address of Premises 1015-19 Madison Avenue, New York, N.Y.

3. Business or Occupation _____

4. Type and Amount ALL RISK Rate 5% FINE ARTS FLOATER, AS SCHEDULE ATTACHED.

5. Coverage Date and Term October 8, 1968 1 year.

6. Company Submitted to Federal Insurance Co. 342 Madison Avenue, New York

7. Taken By _____

8. Given By Arthur M. Levine

9. Date of Order October 8, 1968

10. Name and Address of Mortgages _____

11. Special Remarks This Company insures 33 1/3% of attached schedule. Warranted that all transportation will be by licensed bonded carrier. Policy includes Proof of Value Clause.

Binder Expires _____

Extended to _____

By _____

IN CASE OF LOSS CHANGE OF TITLE LOCATION OR OCCUPANCY SEND POLICY AT ONCE

LIDO BROKERAGE CO.
55 WEST 42nd STREET NEW YORK 36, N. Y.
INSURANCE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

File

September 23, 1968

Mrs. Edith MacGregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for the visit and the dinner on Friday evening. I left New York on Sunday morning feeling considerably better than when I arrived Thursday night. I now believe that the Dove show will materialize and that all of the works from various lenders will come together in East Lansing toward the end of October.

In case it should be necessary, I am enclosing a separate sheet which lists all of the works that will be coming from the Downtown Gallery, including the watercolors which Tracy checked off for me and confirmed. He has a list but I thought a second one would do no harm.

I have sent a letter to Santini Brother's requesting that they pick the works up on October 15. If they should request any change in this date, I shall promptly notify you.

I have not included on the enclosed list the work which I hope Mr. Albee will deliver to the gallery before October 15; nor have I included the drawing which we purchased. When that is received, I shall promptly begin proceedings for payment.

Thanks again.

Sincerely yours,

Paul Love

Paul Love
Gallery Director

PL/lc
Enclosure

P.S. I forgot to put this in the body of the letter but it will probably be better off in a postscript anyway and that is that we should have the valuations of the works as quickly as possible so that I can make arrangements for insurance coverage.

[redacted]
prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FILE

Oct 30

Dear Mrs Halpert —

I have to apologize for the poor photostat I mailed you last week. This is a better Xerox copy. Hope it meets your need for a file copy.

There hasn't been any chance to stop in. My business day usually goes far beyond 5 o'clock when I get to New York, and most days I find me working at home, I still hope to see the O'Keeffer in your stock room before you dispose of them (Not that I can afford her prices, but simply for the pleasure of enjoying her art). Its hard to specify a time to visit the gallery, but if not this week, surely it will be one day next week.

I do hope your problems with staff work out. I hate to think that you might have to close the gallery. The public needs you and the gallery.

B Bloch

Bloch

ARCHIVES OF AMERICAN ART

...sion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1968

Mrs. Joan Ankrum
Ankrum Gallery
657 North La Cienega Blvd.
Los Angeles, California 90069

Dear Joan:

Since I did not receive the report I asked for indicating payments made to you during the past two years, when we have had such difficulty with our bookkeeping department, I am enclosing here a check in the amount of $3,000.00, in advance, for the new paintings which we have sold but for which we have not received payment.

My new accountant has promised to spend a few days with me to straighten out the mess made by the circa 1968 bookkeepers who worked long enough to get unemployment pay - and then a change had to be made each time.

I will be most grateful to you if you would help me get this straightened out - a most uncustomary situation after 42 years.

Best regards.

Sincerely,

Enclosure

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October 1, 1968

Mr. Pic Swartz
HemisFair '68
421 S. Alamo, Box 1968
San Antonio, Texas 78206

Dear Pic:

Was I dreaming about a call you made or was it real? I was under the impression that you were planning to be in New York shortly and was keenly looking forward to the occasion.

In any event, this is just to report that I am eager to see you and Robert after this long lapse.

I hope you are both pleased with the results of the HemisFair. But aside from art, I am still devoted to you and I anticipate your joint visit.

Sincerely yours,

EGH/tm

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaeac is living, it can be assumed that the information ay be published 60 years after the date of sale.

EDUCATIONAL DIMENSIONS CORPORATION
BOX 146 • GREAT NECK, N. Y. 11023 • (212) 353-5561

September 26, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I want to thank you for permission to shoot the Charles Sheeler painting in your gallery the other day. This picture will be used only in an educational sound filmstrip, in full color.

Thank you.

Cordially,

Richard A. Byrnes
President

ojm:RAB

...ior to publishing information regarding sales transactions, ...esearchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...archaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

4/25/68

I found no record
of this pty having
ever been here.

J.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1968

Mr. Robert Aichele
1385 Lexington Drive #2
San Jose, California 95117

Dear Robert,

It was good to hear from you, and the check made a very pretty decor in the context.

Of course, it always gives me great pleasure to learn that a painting I have sold has found a LOVING HOME. I am saving all such letters as yours in a special file to tease the new type of buyer "for investment" so that they can understand why I refuse to sell to them.

I hope you will have occasion soon to come to New York because it is always a pleasure to see you - even when you don't buy a "pitcher".

With best regards, as ever

DHW

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

FU

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

October 30, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Enclosed is an invoice for the lecture you presented to the National Collection of Fine Arts on Charles Sheeler; it the final form necessary for you to sign and to send to us for payment.

It was such fun hearing you talk on Sheeler and having the opportunity to meet you.

Sincerely yours,

Susan Sollins

Susan Sollins
Assistant to the Director
Museum Programs

enclosure

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

November 7, 1968

TO: ALL MEMBERS

RE: COOPERATIVE ADVERTISING

There are enclosed forms for the Association's cooperative advertisements which will appear in the New York Times through December.

We wish to keep the advertisements uniform so that each gallery will have three lines; one for name of gallery, one for title of show and one for the closing date and gallery address. We therefore ask you to limit the title of your exhibition to approximately 30 characters. Please complete in full the forms for the dates you wish to appear and return the forms by the dates indicated.

The charge for each insertion is $25. You will be billed at a later date.

Gilbert S. Edelson

[redacted]

ARCHIVES OF AMERICAN ART

November 4, 1968

Mr. Bram Dijkstra
Assistant Professor of American and Comparative Literature
University of California
San Diego

Dear Mr. Dijkstra:

Please forgive me for my late reply to your letter. I was away and just returned to the gallery.

Since William Carlos Williams was a very close friend of mine, and I represented Arthur Dove and subsequently his estate since 1926, consequently, I am delighted to co-operate with you in the book referred to.

Fortunately, I happen to have an extra copy of the photograph in my personal file, and I am enclosing it. The credit line should indicate that this is in the private collection of Mrs. Edith Gregor Halpert.

The price of the reprint referred to is $1.30. This refers to your final sentence.

I am enclosing an agreement in duplicate. Will you be good enough to sign the original copy and mail it to me. This has become an important necessity because there have been some reproductions made of several photographs I have sent to , the artists, or estates. were indignant.

Please let me know the publication date as I will be most interested in getting a copy.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

23 Oct 64

Edith,

The enclosed will let you know what the gentleman has been doing with our Shahn article. Nothing but good — and when it gets to New York I think we can expect an even stronger wave of approval.

Again — thanks for all your help.

Love,

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

...ior to publishing information regarding sales transactions, ...earchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

...ion to publishing information regarding sales transactions, ...earchers are responsible for obtaining written permission ...from both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...may be published 60 years after the date of sale.

Mrs. Edith G. Halpert October 7, 1968

Subj: Security System
Residence, Eden Hill Road
Newtown, Connecticut

I trust the above to be self explanatory. Should you have any questions, do not hesitate to contact the writer on the phone.

Very truly yours,

L. E. Pelletier and Associates, Inc.

James C. Gies

James C. Gies

JCG/lg
Enc.

OCT 22 1968

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...published after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 TELEPHONE 301 889-1735

September 24, 1968

Dear Mrs. Halpert:

We are about to enter our last phase of preparation for the events of October 20 surrounding the preview of our exhibition FROM EL GRECO TO POLLOCK: EARLY AND LATE WORKS BY EUROPEAN AND AMERICAN ARTISTS, concerning which I wrote to you not long ago. I do hope that you will be able to attend the dinners and other events on Sunday evening, October 20, as well as the cocktail buffet on Saturday, the 19th, should you be in town early.

In the event that my earlier letter went astray or was mislaid, I enclose a copy of it together with another return card to facilitate your reply. I will be delighted if you can come.

Sincerely,

Charles Parkhurst
Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

September 19, 1968

Mr. John Bransten
3232 Pacific Avenue
San Francisco, California

Dear Mr. Bransten:

During the summer months when we were closed, I was obliged to hire a temporary bookkeeper, who left in a folder a number of very puzzling papers and records. Among these is a copy of an invoice to you (#11306) dated June 27, 1968. This referred to the painting by Arthur Dove entitled SOWING WHEAT, 1934 (oil). The price was $11,000. Along the line I seem to recall that you did not want the painting shipped until you gave us a specific date. During the summer, so much of the mail arrived very late and it occurred to me that possibly because of the Post Office reduced service, your instructions may not have reached us at all.

Please accept my apologies and I hope you will understand the functioning of help in New York. I would greatly appreciate word from you at your earliest opportunity as to when you wish to have the shipment made.

I hope you had a pleasant vacation and look forward to seeing you soon again.

Sincerely yours,

EGH/tm

ria to publishing information regarding sales transactions. searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

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SINCE 1861

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BARCELONA
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NEW DELHI
PAPEETE
PARIS
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TEHERAN
TOKYO
VIENNA

6 November 1968

Mrs. Edith Halpert, Director
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Edith:

I'm glad you're no longer in the hospital, but sorry to hear you sounding so tired. Please take care of yourself.

As per our telephone conversation today, Mr. and Mrs. Anderson are buying the Dove watercolors, a separate list of which is enclosed, together with prices and billing instructions. I'm also enclosing another separate list of the things we discussed today that they would like to consider further, if you're agreeable to holding them for them, and possibly sending them later on approval.

Love,

Helen

Helen Heninger
Director
Gump's Gallery

Enclosures: (2)

250 POST STREET • SAN FRANCISCO • CALIFORNIA 94108 • U.S.A. • TELEPHONE: (415) 982-1616 • CABLE ADDRESS: PALETTE



The National Arts & Antiques Festival

NOVEMBER 9 - 17, 1968

OFFICES: 97 DUANE STREET, NEW YORK, N. Y. 10007 -:- 233-6010

AFA

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October 6, 1968

Miss Edith Halpert,
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Miss Halpert:

It is a pleasure to welcome you as a guest exhibitor at the National Arts and Antiques Festival to be held at the Park Avenue and 67th Street Armory, November 9th through the 17th.

Enclosed too is a questionnaire which please fill in and return to us for our information. Please fill in the questions which pertain to your participation as a guest exhibitor.

As soon as you have an opportunity to do so, will you be good enough to send us photographs and other material we can use for publicity purposes.

Thank you.

Sincerely yours,

NATIONAL ARTS & ANTIQUES FESTIVAL

N. H. Mager

N. H. Mager,
Director

NHM/sb
encl.

...rix to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

September 17, 1968

Dear Adele:

Please forgive me for not writing to you earlier, but I was all alone at the Gallery most of the summer and, as my right arm doesn't function well enough for the typewriter or longhand, I had no way of communicating with you. Now that Tracy has returned (Thank God) I can let you know that I had the most ghastly summer, including not only my physical situation but also a report that my house in Newtown had been broken into and all the doors in both buildings had been ripped off and the house was wide open. I got someone to put the doors back temporarily and Sunday was the first time I had the energy and the courage to get out there to look through the interior, etc. - and much to my surprise and joy I found that the works of art and furniture were not removed. The objects that were taken or broken were not very important in my life and so today I can write without scribbling an illegible note of misery.

I miss you and hope that you will be returning in the near future - and I am also pleased that you - unlike your friend - have had such a pleasant summer.

Love,

CITY INTERIOR

Four years after completing the Ford series, Sheeler returned to the industrial scene. CITY INTERIOR may be called a recapitulation, a final record of his industrial period. The composition is the most complex in his career, but the order is so perfect that one is not aware of the myriads of details until after one has assimilated the whole. The light areas alternate with the dark, each form is defined, exposed. Nothing is hidden in shadow, but is unnaturally illuminated so that you and I may also see the miracle the artist saw. The vibrant tone effects are achieved in neutral colors, cool and luminous. When people ask whether Sheeler will paint another Ford subject, I always reply in the negative. He has said all there is to say in this final picture, which belongs to the Worcester Art Museum.

BLUE RIDGE MOUNTAINS

In 1937, Sheeler returned to naturalistic subjects. The tempera, BLUE RIDGE MOUNTAINS, was the result of a motor trip to West Virginia. He leads us in a fast moving car along a winding path, bringing close the range of mountains in all their combined power and delicacy.

FARM BUILDINGS

From Virginia, he takes us to New England. On the road to New Milford, Connecticut, there is a modern farm which served as subject matter for three of his most recent paintings. The miniature, FARM BUILDINGS, 4 x 6 inches, clear and clean, may serve as a symbol of Sheeler's art. In recent years, the Americana phase has brought us pictures of American buildings in all states of disintegration, surrounded by debris. I have never been able to find a speck of dust in any of Sheeler's work. His old buildings are always spick and span, in a perfect state of repair, ideally set.

SILO

In SILO, the second of the group, a large oil on canvas, Sheeler sets himself a task (most successfully solved) of creating a symphony in red. He builds up a series of themes within a theme by varying the tone and intensity of the color from a pale pink to a vibrant purple red. This adds to the drama of the rising forms,

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

ior to publishing information regarding sales transactions, members are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Davis: Odol, 1942, Oil Panel, 18 x 24.

I.L.W. Dial, 1922, Oil, 49 1/4 x 32.

Lavoir #2, 1929, Oil, 23 1/2 x 17 1/4.

Gauge, 1917, Oil, 23 x 18 7/8.

Demuth: Daffodils, 1928, Watercolor, 11 1/2 x 18.

I Saw the Figure Five in Gold, 1928.

After All, c. 1931, 30 x 36.

Buildings Abstraction, Oil, 1931.

Business, 1929, Oil, 24 1/4 x 20.

Hartley: Young Sea Dog With Friend Billy, 1942, Oil, 30 x 40.

Earth Waving Mexico, 1932, Oil, 33 1/4 x 25.

Calla Lillies, Oil, 19 x 26.

Painting #5, 1914-15, Oil, 31 3/4 x 39 1/2.

Joseph Stella: Brooklyn Bridge, 1917, Watercolor, 17 x 23.

Brooklyn Street, Charcoal, 21 x 17.

Arthur Dove: Trees/Covered Boat, 1932, Oil, 28 x 20.

Sea Gull Motif, 1928, Oil, 24 1/2 x 18 1/2.

Tug Boat, 1927, Oil on Metal, 21 x 16.

Gears, 1922, Oil, 22 x 18.

Abstraction #II, 1910, Oil, 10 1/2 x 9.

Barn Interior, c. 1914, Charcoal, 17 x 20.

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October 3, 1968

Program Note

By

Glenn McKay

The light show, and I must make it clear that the term is obsolete, is a legitimate art form, like painting. Therefore, it must contain certain basic elements: composition, form, color, movement, plugged into a basic rhythm pattern or melody.

This evening, the Head Lights will create for you a moving painting which, by blending and bringing together sight and sound, will be experienced by you simultaneously with its creation. Instead of brushes, we shall use liquid projections, film loops and hand-painted slides. Plus time. Often we will measure that time with music; sometimes the forms will move independently with a rhythm of their own. Our painting is not programmed -- it comes to you live, shaped by the feeling and intuition of the moment.

As workers in a new form, we are free to create without restrictions of history or comparison. We paint with light for the sheer joy it gives us.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LONGCHAMPS NEW YORK RESTAURANTS

Office of the President

4. We agree to provide space for the paintings and objects of art selected by us, the same to also contain the artist's name, the name of your gallery and the name of the painting.

5. You have advised us that you are duly authorized by the owner of the painting or object of art being submitted to us to have us display same in accordance with the terms of this letter agreement.

If the foregoing meets with your approval, kindly indicate your consent to the same by signing the enclosed copy of this letter at the place indicated.

Sincerely,

Larry Ellman

The foregoing is consented to and approved:

DOWNTOWN GALLERY

By_____

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earchers are responsible for obtaining written permission
om both artist and purchaser involved. If it cannot be
stablished after a reasonable search whether an artist or
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F

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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THE ART GALLERIES

SANTA BARBARA, CALIFORNIA 93106

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The Max Weber Retrospective Exhibition opened at the Washington University Gallery of Art, St. Louis this past Sunday and will be shown through October 11th for the last of the tour. Mrs. Story asked that we send you some of the clippings from various newspapers and we're checked our files for what we have available and enclosing copies for you.

Sincerely,

(Mrs.) Sonja Olsen
Secretary to
The Art Galleries

17 September 1968

TOBEY

TOBEY, a pencil drawing of 1924, borrowed from the Art Institute of Chicago, further belies the statement that the human figure does not appear in his work. I believe that he deliberately subjugates the figure to the environment, having a greater interest in what makes our society rather than in society itself. After all, Sheeler's work always has human interest, because it is real, because it represents life in America, past, present and future.

AMERICAN LANDSCAPE

A gap of six years appears in the presentation of these pictures. During the period, Sheeler produced a number of still lifes, landscapes, architectural subjects, drawings of nudes, etc. Many of these are in the exhibition at the Museum of Modern Art, but photographs were not available for the present occasion. UPPER DECK, an oil owned by the Fogg Museum, marks the dividing line in the approach to his pictures. Until 1929, the design progressed as the picture progressed. With the "Upper Deck", his new method required that the complete conception of the picture be established firmly in his mind before he approached the easel . . . much as the architect completes his plan on paper before building orders are issued. The entire image exists as fact in his mind and he transfers this image to his canvas or paper. It is perhaps this method that gives his pictures so real a meaning. For years I believed that the subjects as such actually existed in nature, until I did a bit of private checking, and found that the conception was arbitrary, the color was arbitrary, and that my honest friend took great liberties with nature, transferring clouds, moving derricks, cleaning house, and so on. He certainly gives us a living reality, with which no one can quarrel.

This method is exemplified by AMERICAN LANDSCAPE, painted in 1930, and owned by the Museum of Modern Art. One of the famous Ford factory series, this canvas has become an American symbol. It is to the 20th century America what the Madonna was to the Renaissance. It is a poetic portrait of the Machine Age, presented in its full essence. His love for the functional objects of the past is

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STATEMENT

THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

November 11 19 68

Thames & Hudson, Ltd.
30 Bloomsbury Street
London, W.C.1, England

One (1) Photograph, Black & White Stuart Davis UNTITLED,ODOL	$1.75
Postage	.25
TOTAL	$2.00

sent 12/5/68
2nd 1/16/69
3rd 3/19/69
4/16/69 did not write letter
receive check 4/15/69

Paid in full 5/23/69

31 October 1968

Mr. Paul Love
Kresge Art Center
Michigan State Univ.
East Lansing, Michigan 48823

Dear Mr. Love;

Mrs. Halpert would appreciate another copy of the November 1968 Bulletin which contains the article on the Dove Exhibition.

Thank you,

Wm. Kennedy

Paid 11/12/

[redacted]

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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November 4, 1968

Miss Joan Ankrum
Ankrum Gallery
657 N. La Cienega
Los Angles, California 90069

Dear Joank

No doubt you heard much gossip about the Dannenberg scandal. Shortly after this I was obligated to go to the hospital to take care of my long-standing illness which was reaching a peak. Do not get scared; it is only a case of exaggeeeedd fatigue as a result of having no help whatsoever for many months, and the necessity of me to work sixteen hours a day - seven days a week.

All the papers that have arrived during the last few months (even including the period that Tracy was still here) are in a total state of disorder. Consequently, I cannot find your original lists of the paintings by Morris Broderson which were sent in several months ago; therefore, I sent you a telegram asking for a duplicate so that we can actually get going on the immediate sales that are waiting for the exact figures. Will you be a doll (as you always are) and send me your duplicate set of consignment sheets of all the price data again, including the price!

When I get the Dannenberg matter settled, I will give you a specific date for the exhibition which I still think will have to be in Jan. to avoid the two bad months - Nov., because it is to late for the advertisements, party invitations, etc., and Dec., as explained to you previously, because too many people are away on holiday trips.

Meanwhile, my love to you, Morris and Bill.

WHH/gld

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The New York Times

TIMES SQUARE NEW YORK N Y 10036

Sept. 30, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City

Dear Mrs. Halpert:

When the print of Georgia O'Keeffe's "Poppies" is ready, I would appreciate your mailing it to me at the address below, along with a notation of the credit line. Thank you very much!

Sincerely yours,

Gloria Saffron

(Mrs.) Gloria Saffron
Newsroom, 3rd floor
The New York Times
229 West 43rd Street
New York City 10036

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November 14, 1968

Mr. Art Kline
1328 Laurel Avenue
Beaumont, Texas

Dear Mr. Kline:

As we have not handled the works of William Steig for about thirty years, I am in no position to give you the information which you requested.

If you write to Mr. Steig directly you will probably get the data required.

Sincerely,

EGH/mmw

October 1, 1968

Mr. Marvin Sadik, Director
Museum of Art
University of Connecticut
Storrs, Connecticut

Dear Marvin:

Thank you for sending us some additional catalogs, which I have now tucked away in an inaccessible place so they won't be picked up.

I received several letters from your university students, which pleased me considerably, as the show seemed to have an effect on them - and, as you know, I am after the youth in art. A good many years ago, I made a survey of the repeater clients and discovered that a large percentage comprised graduates of universities which had an art gallery attended not only by the majors in the field but by all the others. I hope the exhibition pleased you and I can assure you that the whole experience was a great event in my life.

I just received a letter from Mrs. Storrs-Booz, the artist's daughter, with an explanation of why the town was named after her father's family.

You may recall that we discussed the idea of a Storrs exhibition at your university and before we make further exhibition plans for various institutions throughout the country, I want to ascertain whether or not you plan to have this exciting show and when.

I hope to hear from you shortly and certainly look forward to a personal visit.

With fond regards.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
as both artist and purchaser involved. If it cannot be
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THE UNIVERSITY OF NEW MEXICO / ALBUQUERQUE, NEW MEXICO 87106
UNIVERSITY ART MUSEUM 505:277-4001

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September 25, 1968

Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

On July 31, 1968, we wrote to you regarding the loan of watercolors by John Marin, which we understand you own, entitled New Mexico Composition, Region About Taos, Mountains (Sangre de Christo), New Mexico, and Region of Taos, New Mexico. Since we have not received an answer, we are afraid that our letter to you was lost in the mails.

We are planning an exhibition of works done by John Marin while he was in New Mexico in 1929 and 1930, which will open here at the University Art Museum on November 18th through December 29th, then go to the Marion Koogler McNay Art Institute in San Antonio for exhibition in February and close at the Amon Carter Museum of Western Art on May 12th. We will, of course, assume all costs of transportation and insurance while the pictures are on loan to us.

We hope you will be kind enough to lend this picture to us and look forward to hearing from you soon.

Sincerely,

Robert M. Ellis
Director

RME/lc

or to publishing information regarding sales transactions. members are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ublished after a reasonable search whether an artist or release is living, it can be assumed that the information y be published 60 years after the date of sale.

September 27, 1968

The President
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Sir:

Many thanks for your invitation.

I am most unhappy about the fact that I cannot take advantage of the opportunity to see the new additions to the Museum and the many friends who will no doubt attend the ceremonies.

Unfortunately (for me), we are opening our American Folk Art exhibition, advertisements for which will appear on Sunday, and will have to devote several days before the occasion for hanging, etc.

Sincerely yours,

EGH/tm

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THE WINSLOW
45 East 55th Street
NEW YORK, N.Y. 10022

Dear Mrs. Halpert—
Trust that you
Now have a good
secretary. You may
feel sure that I will
Not divulge any
information as to the
difficulties you are
having.
My son, Tracy,
works at the Jamaica
Arms Restaurant and
he would like very
much to have you
and me as his guests

THE DE YOUNG MUSEUM SOCIETY

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Associate Director
MR. WILLIAM A. POMEROY
Associate Director
MRS. ROBERT KUNEY
Auxiliary

October 28, 1968

Mrs. Nathaly C. Baum
c/o The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Baum:

Mr. Picher has asked me to inform you that the Society has received $775 which represents the 10% commission on the two Dove watercolors, Apple Orchard, 1937 and Centerport X, 1941, which he is buying from you.

Yours very truly,

Marie-Louise Detert

Mrs. Gunther R. Detert
Chairman

MLD/sdr

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November 4, 1968

Mrs. Peggy Greenfield
Art Editor
Houghton Mifflin Company
110 Tremont Street
Boston, Massachusetts 02107

Dear Mrs. Greenfield:

In going through batches and batches of papers left by my ex-secretary, I found your letter dated April 25 (my birthday, confidentially) and am writing to ascertain whether or not you have received a reply. If not, I can advise you that while we have a complete record of each artist's work - unsold and sold - we use only black and white photographs. Working on a small commission basis, we cannot afford the expense of color transparfences and have none in our files.

Mr. Miller is no longer with us and within the next few days I expect to find someone to look up the names of the owners, etc.

You will hear from us in the immediate hereafter.

Sincerely yours,

EOH/gld

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NORTON S. WALBRIDGE
6292 CAMINO DE LA COSTA
LA JOLLA, CALIFORNIA 92037

October 22, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Mrs. Halpert:

It was good to talk to you this morning and to learn that you had someone who could help you with the many responsibilities of the gallery so that you can get some much needed rest!

Barbara and I will look forward to seeing you when we are in New York the week of November 18th.

I was glad to hear that you have a "hold" for us on Morris Broderson's "Fishseller, Lisbon #I 1968 - pastel and watercolor 40 X 26" as I requested in my last letter.

We hope to see something of Charles Sheeler etc. when we are there.

Get a good rest.

Cordially,

Norton Walbridge

shipped via Bonded 11/15/68

BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK, N. Y. 10016

October 8, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

Will you please let me know what day we may start our examination of your records of Abraham Rattner. The Rattners are leaving and I must get the information to them within the next few weeks.

With thanks and kind regards,

Sincerely,

Bernard J. Reis

BJR:rbm

[redacted]

SALES TAX: There is a 5% Sales Tax in New York City on all purchases. There is a 2% to 5% Sales Tax on items delivered outside New York State. Please keep a record of your sales. Sales to dealers who have resale certificates and merchandise sent outside the State are exempt. New York State Tax officials will mail forms to you for filing properly.

ELECTRICITY: Lights will be on by Friday afternoon. For help with electrical problems, please see the electrician whose office is behind #R-35

PARKING: There are parking facilities on 65th Street between 2nd and 3rd Avenues; on 66th Street between Park and Madison Avenues; and on 67th Street between 2nd and 3rd Avenues.

DINING: There is a dining room operated by Dan Salary on the fourth floor which opens 1 P. M. Sandwiches and lunches will be served and there is also a bar. However, the restaurant will be closed on Saturday, November 9th.

OFFICE: There will be an office in the lobby and also another one at the southeast corner of the show. Any calls received there will be noted. However, it is not always possible to call an exhibiter from the floor at the time the call is received. Under these circumstances, we will relay a message to the exhibiter at the earliest possible moment and ask that he call back.

THE 1969 NATIONAL ANTIQUES SHOW is scheduled to be held at Madison Square Garden, February 22nd through March 2nd.

We look forward to a most successful show and thank you for your kind cooperation in making it so.

Best of luck!

Sincerely yours,

NATIONAL ARTS & ANTIQUES FESTIVAL

H. H. Mager

H. H. Mager,
Director

HHM/eb
encl.

for to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OFFICE: OXFORD 7-5895

RESIDENCE: GEDNEY 5-9291

GEORGE M. LIEBS
CERTIFIED PUBLIC ACCOUNTANT
507 FIFTH AVENUE
NEW YORK, N. Y. 10017

Nov. 12, 1968

The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Gentlemen:

In order to assemble information necessary for the preparation of the income tax return of Mr. Stephen Guglielmi of 255 East 74th St., New York City, I require an accounting of monies paid to him and due to him.

So that I may complete my files, please send me the receipt for paintings which you have received from him.

A prompt reply will be appreciated.

Very truly yours,

GML:AB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVENUE • RICHMOND, 23221

1 November 1968

Mr. William Kennedy, Secretary
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Kennedy:

Thank you for your letter of 28 October with the good news that Mrs. Halpert would be willing to do an article for our magazine, ARTS IN VIRGINIA, based on her 1939 NBC TV lecture on Sheeler. We would be delighted to have such an article.

We can give Mrs. Halpert the choice of two deadlines for the article -- next December 1 or April 1, 1969. The former date is the deadline for the Spring 1969 issue, the latter that for the Fall 1969 issue. As mentioned in my letter of 25 October we would like to have an article of around eight double spaced pages, accompanied by up to around twelve illustrations. I also mentioned that our honorarium is $150.

Enclosed here is a photo of our Sheeler. Basic physical data is given on the reverse of the photo, and there is little additional data that we could give that is not already known to Mrs. Halpert from when we, needless to say, purchased the painting in 1954!

Sincerely,

Pinkney Near
Curator

PN:ec

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15 November 1968

Mr. Victor Honig
50 Lopez Avenue
Los Angeles, Calif.

Dear Mr. Honig:

We are shipping to you today your Morris Broderson work. The artist has just advised us that he furnished an incorrect title for the work: instead of "Flower Sellers, Lisbon", it should be "Fish Sellers, Lisbon". This of course, does not alter the fact that it is one of the finest of the artist's new works.

Sincerely,
THE DOWNTOWN GALLERY

Wm. Kennedy

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

November 2, 1968

Mr. James Maritas
Corcoran Gallery
Washington D. C. 20006

Dear Jim:

As you will note from the enclosed, I have knocked off another four hundred bucks.

There is not much in the way of provenance since we purchased the entire stock remaining in the collection of Valentine Dudensing, who had the PRICE Estate as agent. When he left for Paris with his wife and made it his permanent home, the remaining paintings were stored at Budworth's for several years, and when he finally remembered the fact that they were there, he wrote me and asked if I would be interested in purchasing the group of paintings he retained originally for his permanent collection. I was delighted to purchase the group in November of 1957, and arranged a one-man exhibition about a year later, borrowing a good many of them from museums and private collections.

ABSTRACTION #2 was also exhibited subsequently in the following:

Corcoran Gallery - "Past and Present", April 1966
Amon Carter Museum, Fort Worth, October 1967
Georgia Museum of Art, February 1968
DG Roster, May 1968
" Roster, 43rd Anniversary, September 1968.

It was so good to see you and I look forward to other equally enjoyable evenings.

As ever

Jimmie for $3600.—

Enclosure
EGH/gld

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MELVIN S. HOROWITZ, M.D., F.A.C.A.
DIPLOMATE, AMERICAN BOARD OF ANESTHESIOLOGY
4202 GENESEE AVE.
SAN DIEGO, CALIFORNIA 92117
PHONE 276-1900

NOVEMBER 10, 1968

MRS. EDITH GREGOR HALPERT
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, N.Y. 10022

DEAR MRS. HALPERT:

ENCLOSED IN ANOTHER PAYMENT ON THE MODEL, BY MAX WEBER. THIS PUTS ME ONE MONTH AHEAD OF THE SCHEDULE WE AGREED UPON, AND I WOULD HOPE TO COMPLETE PAYMENT LONG BEFORE THEN.

WHEN I FINISH WITH THE PRESENT PURCHASE, I WOULD LIKE VERY MUCH TO ACQUIRE A KUNIYOSHI. NATURALLY, I CAN'T AFFORD ONE, BUT I REALLY WOULDN'T KNOW HOW TO EXIST WITHOUT BEING IN DEBT. BESIDES, I DON'T WANT TO GO TO EUROPE ANYWAY. I WOULD APPRECIATE YOUR BEGINNING TO THINK ABOUT ONE FOR ME, AND ABOUT A PAYMENT REGIME THAT WOULD PERMIT ME TO OWN ONE!

SINCERELY,
Melvin S. Horowitz
MELVIN S. HOROWITZ

P.S. THE MAX WEBER TEMPERA PAINTING, DECORATED VASE, WHICH ORIGIONALLY CAME FROM YOU, IS ALSO IN MY POSSESSION.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVENUE • RICHMOND, 23221

25 October 1968

Mrs. Edith G. Halpert
The Downtown Gallery
Ritz Tower
Park Avenue at 57th Street
New York, New York 10022

Dear Mrs. Halpert:

The Virginia Museum publishes a magazine, Arts in Virginia, which deals with art around the State as well as with art owned by the Museum. I enclose a copy here.

We are particularly anxious to have articles on individual art objects in our collection, and I am writing to you to enquire whether you would be interested in doing one on our Charles Sheeler, "Steel-Croton." This painting, as you may know, is in the Sheeler exhibition now at the National Collection of Fine Arts.

Our painting could be merely a point of departure for a general article on Sheeler or an article on any aspect of Sheeler's work you might choose. Six to eight typewritten pages and up to around twelve illustrations could be used. An honorarium of $150 is paid.

Your consideration of our request will be much appreciated, and I do look forward to hearing from you.

Sincerely,

Pinkney Near
Curator

PN:ec
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Current market value - $6000.

E B Burkhart 7/28/67

make © folder

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, *Director*
Consultation by appointment only
Telephone: Plaza 3-3707

Established 1926

465 PARK AVENUE
NEW YORK, N. Y. 10022

November 13, 1968

Mr. Bram Dijkstra
Assistant Professor, American
and Comparative Literature
University of California
San Diego, California

Dear Professor Dijkstra:

This letter gives you permission to use the black and white photograph of Arthur Dove's A WALK POPLARS, 1920 (Pastel) for reproduction per your letter to us. However, it is limited to this one use and to no ther publications under any circumstances without express permission.

As this letter represents a formal agreement, please sign the original copy and return it to us for our records.

Sincerely yours,

Signed by Bram Dijkstra
Date November 15, 1968

EGH/mmw

...or to publishing information regarding sales transactions, ...earchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...blished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

...sic to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1968

Mrs. Helen Kroll Kramer
Ein Hod, Israel

Dear Helen:

I had quite a chat with Walter Myden some minutes ago and was overwhelmed with joy when he gave me a detailed report of how you are and with his enthusiasm for the work you are doing now. He told me you look twenty years younger and are happy, relaxed and ideally situated.

No doubt you know I was to have been with them in Israel but at that time I was quite ill - with no help in my apartment and at the Gallery - and it was impossible for me to leave the latter alone in this riot period and, besides, I was told by the Doctor that I was in no condition to travel.

Now I feel better and Tracy is back at work and we can start functioning normally again as soon as we get a porter, clerk, etc. Then I will take time out for a rest.

Please stay happy and write me when you have a chance. Incidentally, I may still get to Israel to discuss my gift to the Museum in Jerusalem.

Lots of love,

EGH/tm

GINN AND COMPANY STATLER BUILDING, BOSTON MASSACHUSETTS 02117

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October 4, 1968

Permissions
The Downtown Gallery
32 East 51st Street
New York

Dear Sir:

We would like to reproduce in our 12th grade Literature textbook, Cline: Spectrum Series, Book 4, a painting owned by The Downtown Gallery. It is Marin's "Seascape Fantasy, Maine" painted in 1944. Would you be willing to give us permission to use this? If so, what would you ask for a credit line and what would your fee be for this use?

We would like to use this in black and white and if possible could you send us a suitable reproduction copy as we have none.

I would very much like to know your decision the very soonest possible for my deadline will be here shortly. If there any questions, please call.
Thank you so much for your help.

Sincerely,

Louise A. Doherty

Louise A. Doherty
Art Editor

LAD

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

November 7, 1968

Mrs. Edith MacGregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

You asked me at one time what our holdings in American art were in case something might be steered in our direction and I am happy to oblige--happy partly because our holdings are so slight that it requires no effort to enumerate them.

In painting we jump from an Inness, a Parton and a small Blakelock in the 19th century to a Baziotes, a Noland, a Louis, a Roth, a Leslie, a Stamos and an Oliveira in the 20th century, with a Leon Kroll lurking in between. What a gap!

We exonerate ourselves only faintly through prints--Bellows, Davis (from you), Weber (from you), Marsh, Benton, Shahn (from you), Lebrun, Newman, Rauschenberg, etc.

In drawings, we have--at least, I think we do--one Dove, one Kercham, one Graves, one Rosenquist and that about does it.

It's a hard life. If you know anybody who wants a nice fat tax deduction, I'd be glad to accomodate them. What would be the matter with a Sam Halpert?

Incidentally, comment has been highly favorable on the Dove show.

Sincerely yours,

Paul Love

Paul Love
Gallery Director

PL/lc

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Longchamps, Inc. & gallery as per attached schedule, as their interest may appear

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 29, 1968

Mr. Harry Lowe
1517-30th Street
Apt. 201
Washington, D. C. , 20027

Dear Harry,

Many thanks for sending me the zerox copies of the Sheeler reviews.

Since one of the reproductions, according to your note was in color. Would it be possible to purchase from someone who carries early issues of original newspaper and or magazines the actual orginally appeared in the press. I have a prejuiced to zerox press, which takes out all of the life from the reproductions and the text.

I will be most grateful to you and I will pay the bills.

with fondest regards,

Hal Stut

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HARRY LOWE
1617 THIRTIETH STREET, N. W.
WASHINGTON, D. C. 20007

9 October 68

Edith—

9'm sick over your Sheeler lecture tomorrow evening.
9 can't be there!

Months ago 9 agreed to jury a regional art show in Roanoke, Virginia, and 9 must be there Thursday evening. This commitment was made long before your performance was scheduled for the same day — of course — 9'd love planned to be at your do— and enjoy those applauding the loudest.

Love—
Harry

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

September 23, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of September 19.

We do have two photographs as requested, of Marin's "Downtown New York", but not of "Nassau Street, Side of Treasury Building" — w/c 1924 which I am also requesting. I would be most grateful if you could photograph the latter and send me 2(8x10) glossies at our expense.

You may be interested to know that we have started an Alfred Stieglitz Center of Photography here. Enclosed is a press release about it, and a copy of our summer exhibition catalogue of the Dorothy Norman Collection.

I have been wanting to ask if you have a photography collection that I might see, someday; and I particularly would like to know if you have any photographs by MORTON SCHAMBERG and CHARLES SHEELER or even Thomas Eakins?

It is very pleasant to be working with you again.

My very best wishes,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

F

October 15, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Once again, thanks a million for cheering us up and brightening our lives for two evenings last week. Washington owes you a real vote of thanks for your help with the show and the lecture.

The salt-and-pepper shakers are a great addition to our design collection. They are both handsome and significant. So thanks a million for them too!

Cordially,

David

David W. Scott
Director

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

NOVEMBER 8

DOWNTOWN GALLERY,

I'VE ABOUT THIRTY-FIVE PAINTINGS IN THIS SERIES ON CANVAS 11"X11" AND ABOUT EIGHTY-FIVE ON PAPER. I'M INTERESTED IN A SHOW.

JACK SZANTO
RD 1 BOX 238
RHINEBECK
NEW YORK 12572

PLEASE RETURN SLIDES IN STAMPED, SELF ADDRESSED ENVELOPE

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Sender's name and address: Thames & Hudson Ltd.
30 Bloomsbury St.
London W.C.1.

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W.C.1.

019
UK EuR 87

Downtown Gallery
465 Park Avenue
New York 22, New York
U.S.A.

dimensions are small -- vest pocket size to quote Sheeler. But the scale is large and achieves a monumental quality that is astounding. It is a portrait of the house I live in during the summer. I have seen it daily, shaded by trees heavy with foliage. Strangely, though, I see it now only as Sheeler portrayed it on this panel. The summer foliage seems false because the artist painted it in the winter.

SHAKER BUILDINGS

It is too bad that we cannot see here any of the interiors of the artist's home. The way he lives bears a strong relationship to the way he paints. His home is furnished largely with objects created by the Shakers, the forerunners of our modern functional designers. The simplified forms, the beautiful textures of their furniture, their weaving, their crafts, fascinate Sheeler, and many of his pictures show this fascination. In 1932, he painted a water color, "Shaker Laundry", followed in 1934 by this conception in oil on gesso, called SHAKER BUILDINGS. The magazine, Life, in reproducing this picture, captioned it: "Shaker Buildings portrays part of the Shaker settlement at Hancock, Massachusetts. Founded in the U.S.A. about 150 years ago, this religious sect frowned on sex relations, has nearly died out." This may be so, but what man-made objects they created live on as an integral part of the American tradition, and continue this tradition by influencing with its beauty, its purity, its honesty, the work of others who are adding to the contributions.

AMERICAN INTERIOR

A Shaker stove is the subject of this tempera, painted in 1935. Almost a monochrome, Sheeler achieves a brilliant sense of color in the juxtaposition of planes and gives us a powerful statement with a minimum of means.

EPHRATA

In 1720, Conrad Beissel, a young German, fired with religious enthusiasm, founded a religious colony in Ephrata, Pa. The superb buildings still stand. They served as inspiration for this picture, another miniature in tempera, and a

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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Because there just hasn't been an establishment of quite this kind. As you'll see: no restaurant has ever had such a decor, a setting designed by Jean-Pierre Borg that creates not only the perfect ambiance for the works of art... but a background that simply has to add to your enjoyment of the foods.

As for those foods. Just as their comrades in art, they're varied, bright, young, delightful, waiting to fit your every mood.

From light to lavish...before or after you take in a gallery, flick, shopping spree, meeting or simply a stroll with a friend or the family.

Any time you're hungry...come look.

79 and Madison Avenue • Tel.: 889-5100

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JEAN DUBUFFET
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ADOLPH GOTTLIEB
HANS HARTUNG
HANS HOFFMAN
ZOLTAN KEMENY
JACK LEVINE
ROY LICHTENSTEIN
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ARISTIDE MAILLOL
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HERVÉ ODERMATT;
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PARIS

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- DOWNTOWN GALLERY
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LANDAU-ALAN GALLERY 766 Madison Avenue at 66th Street New York, N. Y. 10021 (212) 535-3115

FELIX LANDAU
CHARLES ALAN

15 October 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York 10022

Dear Edith:

This will confirm that we would very much like to borrow the Dove assemblage with lobster claws for our exhibition "Illusionism", from November 23rd through December 24th. We would like to have this piece collected during the early part of the week of November 19th and we would return it immediately after the close of the exhibition.

I would appreciate learning all the data concerning this assemblage; title, date, medium, size, as well as the price, so that we may fully insure it. I would also like to know what discount you would allow us in the event of a sale.

If the assemblage has been photographed would you send us a print for use in our catalogue and for publicity purposes.

With many thanks for your cooperation I remain

Sincerely yours, + Love

Charles Alan

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

UNIVERSITY OF MARYLAND
COLLEGE PARK 20742

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

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October 15, 1968

Downtown Gallery
465 Park Avenue
New York, New York

Dear Gentlemen:

I am currently writing my masters thesis which concerns Arshile Gorky's drawings. In conjunction with this thesis the University of Maryland Fine Arts Gallery, under the directorship of Prof. William H. Gerdts, will present next spring an exhibition devoted to the drawings of Arshile Gorky. The dates of the show are March 20- April 27, 1969. The exhibit will be accompanied by a very fine catalogue.

It was my hope that you might have in your collection some Gorky drawings, and that you might consider them for loan to our show. Other lenders to this exhibit include, the Sidney Janis Gallery, The Martha Jackson Gallery, M. Knoedlers & Co. inc., The Whitney Museum, The Brooklyn Museum, The Chicago Art Institute, The National Collection of Fine Arts, and many others. Our Gallery assumes all cost for transportation, Railway or Air Express, maintains complete wall to wall insurance, and provides strict gallery security.

We would be most grateful for your consideration of this request. I welcome your comments and advice regarding this show. Looking forward to your reply, I am

most sincerely,

J. Brooks Joyner
Museum Fellow

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

14 November 1968

Mr. Andrew Crispo
206 E. 70th Street
New York, N.Y. 10021

Dear Mr. Crispo;

Regarding your recent purchase of Demuth, "Three Plays, 1928", we would appreciate it if you would sign and return to us the blue copy of our invoice sent to you.

It is important for our records that we have this acknowledgment of receipt.

Thank you,

THE DOWNTOWN GALLERY

Wm. Kennedy

Please give check for sale

September 18, 1968

Mr. Oscar Piagentini, Director
The J. L. Hudson Gallery
1206 Woodward Avenue
Detroit, Michigan

Dear Oscar:

Now that we are seriously open to the public and the demands for exhibitions are driving me somewhat batty, I am writing to ask whether you can return our consignments to us very shortly (with the exception, of course, of what has been sold by you).

Meanwhile, upon receipt of this letter, would you be good enough to ship the two paintings listed below, which had been promised months ago and are to be picked up within the next few days. Would you be a dear and send these two small pictures via Air Express immediately, maintaining the insurance until we advise you that they have arrived in good condition.

Sincerely yours,

EGH/tm

Ben Shahn	BARTOLOMEO VANZETTI	Gouache	Returned Sent to Smithson April 19, 1968
Chas. Sheeler	FISHERMAN'S WHARF	Tempera on Plexiglas	

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nr. 4. Lent, vague, indecis ... slow, vague, undecided.

Nr. 5. Fier, belliqueux ... proud, warlike. A Phoenix rising from the ashes.

Vers la flamme (1914) Scriabin

Scriabin was obsessed by the purifying element of fire. He wrote a number of pieces about fire; aside from the above-mentioned Prometheus, others were Somber Flames and Toward the Flame (Vers la flamme) which we are performing tonight. Toward the Flame is one of the most extraordinary four minutes in all music. This is one of Scriabin's most famous pieces. Almost anyone who has heard of Scriabin is likely to have heard of Vers la flamme, and yet not many people have heard it played. For some unaccountable reason, pianists seldom give it on their programs. Ver la flamme begins in utter darkness and moves inexorably and inevitably toward dazzling, blinding light. Its progress is as majestic as the stars in their courses. In deepest darkness two muted themes develop in reversed order -- the second theme, and afterwards the first theme, begins to come to life and glow. Theme two rumbles about lasciviously; it becomes a sort of salacious samba, a rapacious rhumba. Then, over a molten sea of left hand arpeggi and right hand trills and tremoli, it becomes a clarion call. A few bars before the first theme reappears in final satanic glory, a sinister Morse code-like motive begins to flicker high up like a signal from outer space. It continues with the persistency of the Chinese waterdrop torture, at first faint, then growing louder and louder until it fairly screams for recognition. The whole firmament blows up in one final holocaust. It doesn't take much imagination to see symbolized in this piece the World War, which Scriabin hailed as a great purifying disaster.

Fantasia, Quasi Sonate Liszt
(Composed ca. 1839; revised ca. 1849)

Liszt was one of the greatest experimenters in music, and his influence on composers ever since his time has been immense although many of these composers would not like to admit that. Liszt, as a young man, embarked on a long romantic journey with the Comtesse d'Agoult and while they were in Italy absorbing the wonders of that magnificent country, they often read Petrarch and Dante to each other. Liszt became imbued with the idea of trying to portray musically, in some manner, Dante's vast Divine Comedy. At that time, he sketched the Fantaisia, quasi sonate which is now commonly called the Dante Sonata. A few years later, when Liszt had moved on to the cigar-smoking Princess Sayn-Wittgenstein, he wrote a symphony based on Dante which has nothing to do thematically with the Dante Sonata. He conceived the idea of constructing an enormous diorama onto which were to be reflected images whilst the symphony was being performed. The princess Wittgenstein delved into her capacious coffers and produced the rather large sum of money necessary for the construction of this elaborate object. However, for some undisclosed reason, the symphony seems never to have been performed with the envisioned visions. I don't think that we are stretching the point too far in attempting to vindicate Liszt's forward thinking by experimenting with the Dante Sonata.

The Dante Sonata is a very remarkable work. There is nothing pale about the Divine Comedy and there is nothing pale about Liszt's reaction to it as manifested in this apocalyptic fantasia. Do not be intimidated by Liszt, the eagle with lightening in his eye. Meet him head on and appreciate the boldness of what he has done in this piece. The use of thematic transformation and of the whole tone scale here is striking and highly original.

I think Liszt, unlike Chopin, would be the first to sanction our attempts of this evening and any extraneous noises that may be heard (and I don't see how they are going to be heard over the din) are surely not from the Liszt sarcophagus.

tor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

SINCE 1861

GUMP'S

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TEHERAN
TOKYO
VIENNA

6 November 1968

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

PAINTINGS TO BE HELD, IF POSSIBLE, FOR FURTHER CONSIDERATION BY MR. AND MRS. HARRY W. ANDERSON, PER TODAY'S TELEPHONE CONVERSATION WITH MRS. HALPERT:

Georgia O'Keeffe: CHURCH $22,000.00

Marsden Hartley: DARK TREE TRUNKS $12,000.00

John Marin: NEW YORK SCENE (large watercolor, hanging) Please verify price.

GUMP'S, INC.

Helen Heninger

Helen Heninger
Director
Gump's Gallery

250 POST STREET • SAN FRANCISCO • CALIFORNIA 94108 • U.S.A. • TELEPHONE: (415) 982-1616 • CABLE ADDRESS: PALETTE

November 11, 1968

Thames and Hudson, Ltd.
30 Bloomsbury Street
London, W.C. 1, England

Attention: Miss Caroline Hobson

Dear Miss Hobson:

After considerable difficulty, we obtained a photograph of the Stuart Davis oil painting which you requested. This is now enclosed herewith.

For your information, this has been reproduced in color on a number of occasions- both here and abroad - but your best bet getting the transparency is to contact the Smithsonian Institution in Washington, D.C. They published a catalogue for his Memorial Exhibition in 1965, and used ODOL as one of the color reproductions, which was very close to the original color. Of course, you will have to obtain their permission.

I am enclosing a note in duplicate giving you permission to use the black and white photograph, one of which please sign and return to us.

Incidently, the painting is the property of the Davis Estate which we represent.

I hope all of this solves your problem.

Sincerely yours,

P.S. I am very sorry to be so late in answering your letter. I have been away for several months and have just begun to answer my correspondence.
EGH

[redacted]
Enclosure

[redacted]
ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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CHARLES SIMON

October 31, 1968

Miss Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

We show checks for The Downtown Gallery, Inc. of $1000 dated September 13th, $2150 dated September 20th, $3250 dated September 23rd and $9825 dated October 8th.

This covers with all taxes paid the purchase of Tooky, receipt enclosed - two pictures by O. Louis Guglielmi - and a $5000 down payment plus tax in full for the picture by Kuniyoshi.

We understand that you would like the check for the Kuniyoshi painting to be made to the Foundation rather than to The Downtown Gallery, Inc. and we would appreciate your returning the check to us or officially notifying us that you have lost it. I saw it up there a few weeks ago and hope you will look hard for it before we put a stop through.

I trust that this is the information you need.

Sincerely,

Charles

CHARLES SIMON

CS:cjw

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

31 October 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We are past due on the catalogue for our John Marin exhibition.

Would you please expedite two photographs of "Nassau Street, Side of the Treasury Building", and return of the loan forms for

DOWNTOWN NEW YORK, watercolor, 1911
NASSAU STREET, SIDE OF THE TREASURY BUILDING, watercolor, 1924

which you have kindly agreed to lend to our exhibition, opening January 15th.

We received photographs of Downtown New York some time ago.

Gratefully yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints & Drawings

P.S. You will recall that we will pay for photographs.

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1968

Mr. Kneeland McNulty
Curator of Prints and Drawings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania 19101

Dear Mr. McNulty:

The Gallery was closed during July and August and all the mail accumulated until my return.

I have just found your letter of August 22nd requesting that we send you photographs of the two Marins. I have a memo to the effect that we sent you the photographs of DOWNTOWN NEW YORK and that you want NASSAU STREET, SIDE OF TREASURY BUILDING, but there is no indication as to whether we had sent you these photographs also.

Would you be good enough to let me know accordingly and, since your exhibition is scheduled for January 1969, we could arrange to send these prints as well.

Now that we are wide open, do come in to see us. My very best regards.

Sincerely yours,

EGH/tm

Please note the
attached letter
is delivered by hand

Russ

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.

575 MADISON AVENUE
NEW YORK, N.Y. 10022

Ralph F. Colin
Executive Vice President and Counsel
Gilbert S. Edelson
Secretary and Treasurer
Murray Hill 8-7800 (Area Code 212)
Cable Address: Artdealas, New York

Board of Directors:
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Ex Officio (Ex-Presidents):
Alexandre P. Rosenberg
Pierre Matisse
Klaus G. Perls

October 3, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Our new handbook will go to press shortly and you are one of the few members who has not as yet responded to my letter of September 9, 1968.

In the event that my letter may have been mislaid, I am enclosing another copy. May I have your reply promptly.

Sincerely yours,

Gilbert S. Edelson

GSE:dc
0735-001
Enclosures

Please

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING · MICHIGAN 48823

DEPARTMENT OF ART · KRESGE ART CENTER

Oct. 2, 1968

Dear Mrs. Halpert:

I have been anxiously awaiting your reply to my letter. The card I received from your gallery stated that you will reopen in September. May I hear from you at an early date ?

Thank you.

Sincerely yours,

Allen Leepa
Professor

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Art Museum
Fine Arts Building
Indiana University
Bloomington, Indiana 47401

To Whom It May Concern:

In my opinion the current market value of the painting by Stuart Davis entitled "SWING LANDSCAPE" (7'1-1/2" x 14'5-1/2"), executed in 1938, is $ 45-00 if in perfect condition

(Signature of verifier)

9/20/68
date

September 28, 1968

Mr. Don McClelland
Natural Collecgion Of Fine Arts
Smithsonian Institutéon
10th St. & Constitution Avenue, N. W.
Washington, D. C. 20560

Dear Don,

As usual, I am too exhausted to write long letters- but since I will see you shortly in Washington, I will bring you up todate about many interesting " Happenings"!

Can you do me another favor after the many favors I have ~~done~~ you?

Mr. & Mrs. Robert Steinberg, 1000 Park Avenue , New York are eager to attend the opening of the Sheeler Exhibition. Would it be possible for you to send them an invitation?

Fond regards to you and the girls.

As Ever,

...for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

THE UNIVERSITY OF UTAH

SALT LAKE CITY 84112

UTAH MUSEUM OF FINE ARTS
Park 400 DA 2-7332

October 31, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York 10022

Dear Mrs. Halpert:

The Utah Museum of Fine Arts of the University of Utah is scheduling a retrospective of drawings by John Marin April 20, through May 18, 1969. A catalogue will be published and will include an essay by Dr. Sheldon Reich, Chairman of the Department of Art History of the University of Cincinnati. Dr. Reich has written the Catalogue Raisonné of Marin's oils and watercolors to be published in late spring of 1969.

For this exhibition we should like to request the loan of:

MID-MANHATTAN, pencil drawing, 1932
NEW YORK EXCHANGE, 1924, 9 x 11
(do you have any other drawings?)

If your response to this loan request should, happily, be an affirmative one, will you send us 8 x 10 glossy black and white reproductions of the works requested suitable for catalogue reproduction. Please bill us for this convenience.

This will be, I think, the first retrospective in depth of this phase (as differentiated from watercolor) of Marin's work and is scheduled to honor his centenary. We are very grateful for the cooperation in this project of Mr. and Mrs. John Marin, Jr., and of the Marlborough-Gerson Gallery.

I hope very much that the loan requested of you will grace this exhibition.

Most cordially,

E. F. Sanguinetti by J.T.

E. F. Sanguinetti, Director
Utah Museum of Fine Arts
University of Utah

EFS:jt

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October 9, 1968

Dr. David W. Scott Director
National Collection of Fine Arts
8th and G Street, N. W.
Washington, D. C. 20560

Attention Miss Sokins

Dear Dr. Scott:

Thank you for your invitation to speak at the National Collection of Fine Arts on October 10, 1968. I propose to give a report on Charles Sheeler. My fee for this will be $340.00.

Please forgive me for not taking care of this sooner but my secretary has been ill and has not been intthe gallery for over a week.

Sincerely yours,

Social Security No. 055-09-0587

* To be sent to Inst. as gift

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

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SAN JOSE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE
125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

1385 Lexington Dr. #2
San Jose, Calif. 95117
Oct. 9, 1968

Dear Edith,

It seems that the last payment on the Dore is the most difficult one for us and I hope you will except $250 now and the balance ($250) in early November.

How I wish I could be in New York in the fall when there is a chill in the air and the leaves are bursting with color. Such is not the case in California.

Hope you are fine and that one of these days you visit us in California.

Best wishes,
Bob Archele

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Call Jane Wade

JAMES AVERY • CRAFTSMAN, INCORPORATED

KERRVILLE, TEXAS 78028

OCT 9

DEAR MISS HOLDENT:

DID YOU EVER FIND ANYTHING MORE ABOUT THIS EPSTEIN MAQUETTE "CHRISTUS MAJESTUS"? OR COPIES?

ANXIOUSLY AWAITING—

SINCERELY,

Amiz Avery

File

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1968

Mr. Henry Geldzahler
Curator
Contemporary Arts
The Metropolitan Museum of Art
New York, N. Y. 10028

Dear Mr. Geldzahler:

In going through a large batch of papers which have accumulated during the absence of almost my entire staff, I have just found your letter dated September 4. This is my first experience of being so slow in action, but I promise there will be no repetition in future transactions.

It just occured to me, since Schamberg's drawings belonged to the Sheeler estate, that another group of rare edition might be of interest to you, and I am, therefore, mentioning these to ascertain whether you are interested or whether I should refer them to one of many institutions that would be greatly interested. I am referring to a group of graphics by Jacques Villon received in an exchange agreement.

Do let me hear from you, and when we get straightened out after my long session as a model of intense fatigue, I hope to have some reliable help to work with me in putting the gallery in such order that I may invite visitors, etc.

With best regards.

Sincerely yours,

EGH/gld

...rs to publishing information regarding sales transactions, archives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

16 October 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith,

I trust that all goes well with you and that your health and business are flourishing.

I have come across an interesting Spencer--a harbor scene with elements that are quite evidently Niles' at an early date: signed Niles M. Spencer, the only one so far. I checked with Betty Spencer Perry who wrote that he used to use this middle initial, but didn't like it and that she was the one who persuaded him to drop it. At any rate, this oil on canvas belongs to a man living in Florida and, through a mutual friend, found out about my Spencer interest. I have named it Harbor View and date it ca. 1915.

Last week on his way north he dropped by the house with the painting (16"x20") and asked what I thought it should be insured for. I suggested $1000-$2000, but told him I would write you who are in a much better and more authoritative position to give an acceptable valuation.

Since he is retired and probably has thoughts about the painting's eventual disposition and tax problems, I suggested that I would try to find out what benefits he could gain by gift or bequest to some institution like the Cincinnati Art Museum or, of course, the University of Kentucky! He did not reject the idea forthwith anyway, so I am hopeful.

Can you spare a few moments to help me? The painting once had a clean slash about 2-3" across the lower middle, but the repair was good and is invisible on the face.

Anything you can tell me would be most appreciated.

With all best wishes and kindest personal regards,

Very sincerely yours,

Dick

Richard B. Freeman

To Dictate

WINTERTHUR

October 22, 1968

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am writing at the suggestion of the Philadelphia Museum of Art and Professor Elmer R. Pearson. We are pleased to announce that The University Press of Virginia is going to publish for us in 1969 a study by the late Edward Deming Andrews of Shaker inspirational drawings. As an appendix to Dr. Andrews' manuscript, we are planning to include a checklist of all extant drawings, in addition to the tentative list of thirty illustrated in the book.

I note that the Philadelphia Museum Bulletin for spring 1962, The Shakers: Their Arts and Crafts mentions a drawing that you had lent, "The Roll That De Holy Mudder Send." In order to make our checklist as complete as possible, we would like to include your drawing, with your permission. Any further information you could supply as to its origin, etc. as well as a photograph -- at our expense, of course, would be very helpful.

Any other information you might have on other drawings in your own or other collections will help us to make this a valuable as well as an attractive book.

Thank you for your cooperation.

Sincerely,

Susan Terdiman

(Mrs.) Susan Terdiman
Assistant Editor

ST:ap

...for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GOLDEN WEST SAVINGS AND LOAN ASSOCIATION · 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 · TELEPHONE 835-4220

...lor to publishing information regarding sales transactions, ...members are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

October 1, 1968

Mr. Abbott Pattison
334 Woodland Avenue
Winnetka, Illinois 60093

Dear Mr. Pattison:

I was quite overwhelmed by your kind letter which was immediately followed by your lovely oil painting. We will particularly treasure this gift, aside from its artistic merit, because my wife was born and brought up in Maine, and the picture depicts so well the countryside.

You may put your mind at ease. The base for your sculpture arrived this morning and will be attached immediately. We are most anxious to see it in place and will send you a polaroid picture so that you may see the sculpture attached to the base.

In our offices where we have important works of art, we like to have a "write-up" to give to our customers who express interest. This write-up generally includes biographical information about the artist and, whenever possible, a statement by the artist concerning that particular painting or sculpture. I wonder if we could impose upon you to write to us about "Chicago Totem?"

We would be most pleased if you would let us know about any plans you might have for coming to California. We look forward to meeting you and having the opportunity of showing you our San Francisco.

Sincerely,

Herbert M. Sandler
President

HMS:lc

for to publishing information regarding sales transactions, auctions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLE CAR ON SAN FRANCISCO HILL
A typical San Francisco scene. The Cable Car climbing the steep Hyde St. Hill. Alcatraz and the San Francisco Bay in the background.

Color by John H. Atkinson, Inc.

Sept. 26, 1968

SAN FRANCISCO 1968 SEP 26 PM CALIF.

460 Ninth St., San Francisco, Calif.

Hi
Visiting our favorite town before driving down the coast to Carmel. We plan to be home in time to give you a big hug & kiss in Washington.
Love,
Saundy & Bill Lane

Mastichrome by COLOURPICTURE BOSTON MASS. 02139



AIRPORT

POST CARD

Mrs. Edith Halpert
136 East 56th Street
New York City
New York

GOLDEN WEST SAVINGS AND LOAN ASSOCIATION · 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 · TELEPHONE 835-4220

...rior to publishing information regarding sales transactions, ...esearchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...will be published 60 years after the date of sale.

October 3, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

You may put your mind at rest -- the Pattison sculpture is in San Jose attached to its base and in place. The attached photo, which I found on my desk this morning, is proof positive.

We received a letter from Abbott Pattison recently, explaining the delay. He sounds like the most charming of people, and we would really look forward to meeting and getting to know him.

On the more mundane, materialistic side, a check will be forthcoming in the next week or so paying for "Chicago Totem."

For our part, we have been very busy preparing documents to be filed with the SEC. Golden West Financial Corporation, the parent company owning Golden West Savings, is going to have a public offering of its stock sometime in December or January. The red tape is amazing.

We will probably have to be in New York just before our public offering (very poor planning on our part, since we will be there for the cold weather, snow, etc.) We will most certainly see you then.

The very best to you for the New Year from all of us.

Fondly,

Marion

(Mrs.) Marion O. Sandler
~~Senior~~ Vice President

MOS:lc
Enclosure

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

10/31/68

Osborne called & said OK to use "Thank Heavens"

Will find a portrait of his wife.

Says his wife has lump in breast.

Sent me
article
Milwaukee
Journal
OK
reproduce?

Did not find
letter of
permission

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

September 20, 1968

Dear Edith:

The Philadelphia Museum of Art receives great satisfaction from its Art Sales and Rental Gallery organized so ably by the Women's Committee. We believe that already in two years this gallery has begun to have an impact on Philadelphia in terms of encouraging new collectors. This city has an outstanding tradition of distinguished collecting--but, inevitably, no metropolitan city can have too many collectors. Therefore, not only do we want to encourage people but, quite properly, we want to encourage as discriminating taste as possible. Thus presenting the best possible material in the Art Sales and Rental Gallery is felt to be of the greatest importance.

Vivian Potamkin and her committee tell me that you have been notably cooperative in lending fine works to the gallery. Therefore, I am anxious to write you to say how very much the Museum appreciates this. Standards can't be too high--and what you do to help us maintain them is most deeply appreciated.

Many many thanks--

Yours very sincerely,

Evan H. Turner
Director

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 23, 1968

Mrs. Cynthia Blank
Circle Gallery
177 Lafayette Circle
Cincinnati, Ohio 45220

Dear Mrs. Blank:

In going through the accumulated mail from the summer, I find your letter of August 19th.

Ben Shahn and this Gallery have discontinued their relationship by mutual consent and we therefore no longer represent the artist and would be unable to assist you in procuring any of his graphics.

In any event, I hope you will stop in at the Gallery on your proposed New York trip. It will be a pleasure to see you again.

Sincerely yours,

Tracy Miller

THE UNIVERSITY OF NEW MEXICO/ALBUQUERQUE, NEW MEXICO 87106
UNIVERSITY ART MUSEUM 505:277-4001

October 10, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I plan to be in New York next week and would like to see you. I will give you a call so we can get together, and would like to talk with you about the Marins you have.

Look forward to seeing you.

Sincerely,

Robert M. Ellis
Director

RME/lgc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM S. FICHER
401 BELVEDERE AVENUE
BELVEDERE, CALIFORNIA

Mrs. Nathaly G. Baum,
Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022

24 October 1968

Dear Mrs. Baum:

Thank you for your letter and your efforts on my behalf. I have initiated the transfer of $775 in securities to the de Young Museum Society and will ask them to notify you when they receive them. I enclose my check for the balance due the gallery, $4,975.00. I am attaching a memo outlining the figures involved.

I have a call in for Larry Curry in Los Angeles; he is to call me tomorrow, Friday, morning when I will read him your letter to me.

I trust all will run smoothly now. You should hear from the museum society some time next week.

With best wishes.

Sincerely,

William S. Ficher

William S. Ficher

or to publishing information regarding sales transactions, archives are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

fer to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeo is living, it can be assumed that the information may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

Oct. 7. 1968

Dear Mrs. Halpert, Dear Mrs.

e? Remember me? Remem

y yours, Sincerely yours. Si

el Love Paul Love

(Gallery Director) (gallery Direct

Dear Mrs Halpert. Dear M

e? Remember me? Rem

y yours, Sincerely yours,

ACA Galleries

63 E. 57 Street, New York 10022 • PLaza 5-9622

November 6, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

Thank you for your kind telephone call, and the kindness of finding a George Morris' wife painting for us. The group that we are borrowing from you are; Dove, Morris, Sheeler, Osborne and Storrs.

Do you have photographs of any of the paintings that you could let us have for possible inclusion in the catalogue or for publicity? If so, please give me a ring and I will arrange to have them picked up.

Again thank you for your wonderful kindness.

Sincerely yours

George

George Albert Perret

...for to publishing information regarding sales transactions, exercises no responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

F

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

5 November 1968

Miss Grace Kent
Longchamps
250 Park Avenue
New York, N.Y.

Dear Miss Kent;

Per our phone conversation today, please return to us : George L. K. Morris, "Sarabend", 1967, which is scheduled for a loan exhibition, and pickup from us in exchange:

George L.K. Morris "Autumn Garden", 1966
oil, 32 x 39 Selling Price: $1400.00

Thank you,

THE DOWNTOWN GALLERY

Wm. Kennedy

Exchanged 11/6/68

GINN AND COMPANY STATLER BUILDING, BOSTON MASSACHUSETTS 02117

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

October 21, 1968

Mrs. Halpert
Permissions
The Downtown Gallery
465 Park Avenue
New York
New York

Dear Mrs. Halpert:

We would like to reproduce in our 12th grade Literature textbook, Cline: Spectrum Series, Book 4, a painting owned by The Downtown Gallery. It is Marin's "Seascape Fantasy, Maine" painted in 1944. Would you be willing to give us permission to use this? If so, what would you ask for a credit line and what would your fee be for this use?

We would like to use this in black and white and if possible could you send us a suitable reproduction copy as we have none.

I would very much like to know your decision the very soonest possible for my deadline is here. If there are any questions, please call. Thank you so much for your help.

Sincerely,

Louise A. Doherty

Louise A. Doherty
Art Editor

LAD

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

October 24, 1968

TO: All Members

RE: Proposed New Members

At a recent meeting of our Board of Directors, the following were recommended for membership in the Association subject to comments from the membership generally:

Acquavella Art Galleries Inc.
18 East 79th Street
New York, New York 10021

Flair Gallery
113 West 4th Street
Cincinnati, Ohio 45202

Richard Gray Gallery
620 North Michigan Avenue
Chicago, Illinois

Oehlschlaeger Galleries
107 East Oak Street
Chicago, Illinois

Will any of the members who have any comments, favorable or unfavorable, with respect to any of the foregoing, please communicate with Mr. Colin by not later than Monday, November 4, 1968.

Ralph F. Colin
Administrative Vice President

RFC/sn

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

October 24, 1968

TO: All Members

RE: Notice of Meeting of Members

A meeting of the Members of Art Dealers Association of America will be held on Wednesday, November 13, 1968 at 5:00 o'clock P.M. at the Perls Galleries, 1016 Madison Avenue, New York, New York 10021 for the conduct of any and all business which may come before the meeting.

If any member desires a specific matter to be discussed at the meeting, will such member please notify Mr. Colin so that the matter will be placed on the agenda and time provided for its consideration.

Will you please be good enough to sign and return the enclosed postal card as promptly as possible.

Harold C. Milch
President

Ralph F. Colin
Administrative Vice President

RFC/sn
Encl.

Longchamps Restaurants

EXECUTIVE OFFICES • 230 PARK AVENUE • NEW YORK, N.Y., 10017 • 888-5100

October 14, 1968

Dear Miss Halpert:

Please excuse my mistake. When mailing your gallery a copy of our insurance agreements I failed to attach a complete set.

Attached is a complete set for your files.

Thank you.

Sincerely,

Maureen Byrne

Maureen Byrne

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1968

Mr. William Picher
P. O. Box 917
Belvedere, California 94920

Dear Picher:

Since your call yesterday I have been trying to reach Mr. Larry Curry but he will out of town until Thursday so I am doing the next best thing by writing to you.

This is to authorize Mr. Curry to hold the two Dove water-colors listed below out of the return Dove shipment:

37/48 Apple Orchard, 1937 $3750
41/64 Centerport X, 1941 4000.

As you suggested, Mrss Halpert would like an affadavit from the museum that you have paid them their 10% and when she receives that plus the balance due, she will authorize the Los Angeles Museum to deliver the two pictures to you.

I hope you enjoy your newsacquisitions and look forward to meeting you when you are next in New York.

Sincerely yours,

(Mrs.) Nathaly C. Baum

or to publishing information regarding sales transactions, earchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO · SANTA BARBARA · SANTA CRUZ

THE ART GALLERIES

SANTA BARBARA, CALIFORNIA 93106

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

The Max Weber Retrospective Exhibition completes its tour with the showing at the Washington University Gallery of Art in St. Louis October the 11th. The Art Galleries and the Affiliates of Art, University of California, Santa Barbara, are extremely grateful for the loan of your painting THE WINDOW which played such an important part in making the show a huge success.

Enclosed are two copies of a loan release for you to sign. We would appreciate it if you would return one copy to us in the enclosed, self addressed envelope, and retain the second copy for your own files. We would be grateful in receiving the release as soon as the painting is safely returned.

Sincerely,

David Gebhard, Director
The Art Galleries

9 October 1968

DG:gir

PERUVIAN EMBASSY
WASHINGTON, D. C. 20036

October 18, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, New York 10022

Dear Mrs. Halpert:

According to our telephone conversation of this morning, I am enclosing copy of the letter we sent you on May 21st with which we sent you the request for payment form. At this moment I cannot send you a new form since the insurance receipt was sent with the letter and the post office will not give us a new form without such receipt.

I will greatly appreciate your looking into your files to see if you can find the mentioned documents.

Thanking you for your attention to the present, I am

Cordially yours,

Bruna A. Gasparotto

Secretary

BG
Encl.

[redacted]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

October 15, 1968

Mrs. Edith Halpert
c/o Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Edith:

A note to say how much the visitors to the gallery are enjoying the Sheeler show and more particularly enjoyed your lecture. All went very well indeed. There have been large crowds ever since the exhibition opened. I am enclosing the two reviews which you requested, both are unusually good, but why shouldn't they be.

Hopefully you have been able to work on and conclude the unfortunate matter. I expect that all will be right very soon.

With kind regards,

Sincerely,

Donald McClelland
Associate Curator
Lending Programs

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

...nic to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AVNET, INC.
TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK, N.Y. 10020
CIRCLE 6-5033

LESTER F. AVNET
CHAIRMAN OF THE BOARD

CABLE ADDRESS
AVNETELECT

November 11, 1968

Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

In regard to your recent bill to Mr. Lester Avnet, we would appreciate your shipping to him the Charles Demuth and the Elie Nadelman to his Palm Beach home, which is located at 333 Sunset Avenue, Palm Beach, Florida 33480.

In regard to the payment, Mr. Avnet will be mailing you a check for $5,000 each month until March 1969 at which time he will pay you the remainder due you. We have mailed you last week a check for the amount of $5,000 which we pressume you have received.

Should you have any questions regarding this matter, please do not hesitate to call upon us.

Very truly yours,

Jeannette Edelstein

Jeannette Edelstein
Secretary to Lester Avnet

/j

November 14, 1968

Chase Manhattan Bank
410 Park Avenue
New York, New York

Att: Mr. Brian McGrath

This is to inform you that Miss Esther Rothenberg is authorized to make deposits, issue stop--payments and cash checks for the Downtown Gallery and in the name of Edith G. Halpert.

Please use this letter as confirmation of signature for Miss Rothenberg.

Will you also honor the following weekly Downtown Gallery employees payroll checks

Esther Rothenberg
Murray Wax
Joachim Newerin
William Kennedy.

Sincerely Yours,

[redacted]

[redacted] for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓ Smithsonian?

9 October 1968

Dear Mrs. Halpert:

At last the Sheeler article has appeared, and I thought you might like to have a copy of it. I regret very much not being able to get to the Washington opening and to meet you there, but perhaps we can get together at the Whitney.

Sincerely,

Charles W. Millard

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Houghton Mifflin Company

110 Tremont Street, Boston, Massachusetts 02107

Educational Division

NEW YORK · ATLANTA · GENEVA · DALLAS · PALO ALTO

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ... after the date of sale.

October 16, 1968

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

We are considering the possibility of using one of Marin's sea paintings - either "SEA PIECE - BOAT FANTASY" or " SEASCAPE FANTASY, MAINE" - in a chapter on art in a 6th Grade Reader which we are going to publish. Do you have a color transparency of either of these paintings which we could buy or borrow from you for reproduction? I have seen both these paintings reproduced in art books in color, so a transparency must exist somewhere. If you do not own one or know where one is, how much would it cost to have one made for us?

I am very anxious to get this project under way, so I would like to find out about this as soon as possible. Thank you for your help.

Sincerely yours,

Kathy Baker

Kathy Baker
Educational Art Department

TELEPHONE 617-423-5725 · CABLE HOUGHTON

ject to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE WINSLOW
45 East 55th Street
NEW YORK, N.Y. 10022

Dear Chuck Ono

Evening SOON. We
will have a Ronrey
MARTIN BRANDY After-
WARDS!

It was my pleasure
to try to help you.
Please take care
of yourself.

Cordially,
Ginger DAVIS

8 NOV. 1968

file

Longchamps Restaurants

EXECUTIVE OFFICES • 230 PARK AVENUE • NEW YORK, N.Y., 10017 • 889-5100

GRACE TEED KENT
DIRECTOR OF ADVERTISING

November 12, 1968

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

As you know, we planned to advertise CAFE GALERIE rather extensively.

We thought you would like to see our first advertisement, which appeared on Saturday, November 2, in the New York TIMES. The comments have been numerous and favorable.

Our schedule calls for many more ads, featuring the name of your gallery and the artists you represent. We hope you are as pleased as we at the reaction to the restaurant itself. and to the promotional effort behind it.

Thank you once again for your splendid cooperation with us.

Cordially,

Grace Teed Kent

Grace Teed Kent
Director of Advertising

GTK:ph
Enclosure

...or to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...releaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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G
1

November 14, 1968

Mr. James C. Gies
L.E. Pelletier & Assoc. Inc.
P. O. Box 25
Newtown, Connecticut 06470

Dear Mr. Gies:

Thank you for your letter regarding the Security System at my house in Newtown.

Since I was away, I did not see this until a few days ago. I plan to come to Newtown to discuss the matter with you, particularly in regard to the installation which I hope will not be prominent in the house.

I hope to communicate with you shortly, as soon as I can arrange to get away from my business for a day or so. Would a Sunday be a satisfactory day for you to see me? Please let me know so that I can plan accordingly.

Sincerely,

EGH/[redacted]

MILTON LOWENTHAL
COUNSELOR AT LAW
ELEVEN BROADWAY
NEW YORK 4, N. Y.
DIGBY 4-0798

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 14th, 1968

The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

Would appreciate information concerning the following Max Weber works.

Oils:
12/16/68 — Beautification 1942
12/16/68 — Flowers 1944 } Rel'd.

Gouaches:
2 Figures 1957
— Still Life with Orange 1955
12/16/68 — Surprise 1956

Pastel:
12/16/68 — Apollo 1915 (APOLLO)

Water Color:
— Seated Figure 1912

Lithographs:
12/16/68 — The Mirror
12/16/68 — Bathers & Sails

Drawing:
12/16/68 — Female Figure
— Venice Scene 1907 (the wharf) #4432
— 2 Figures 1910 embrace
2/22/68 — Head #2 1943

Cordially,

Mickey

MILTON LOWENTHAL

ML:ok

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1968

Mr. Martin H. Bush
Assistant Dean for
Academic Development
Syracuse University
205 University Place
Syracuse, New York 13210

Dear Mr. Bush,

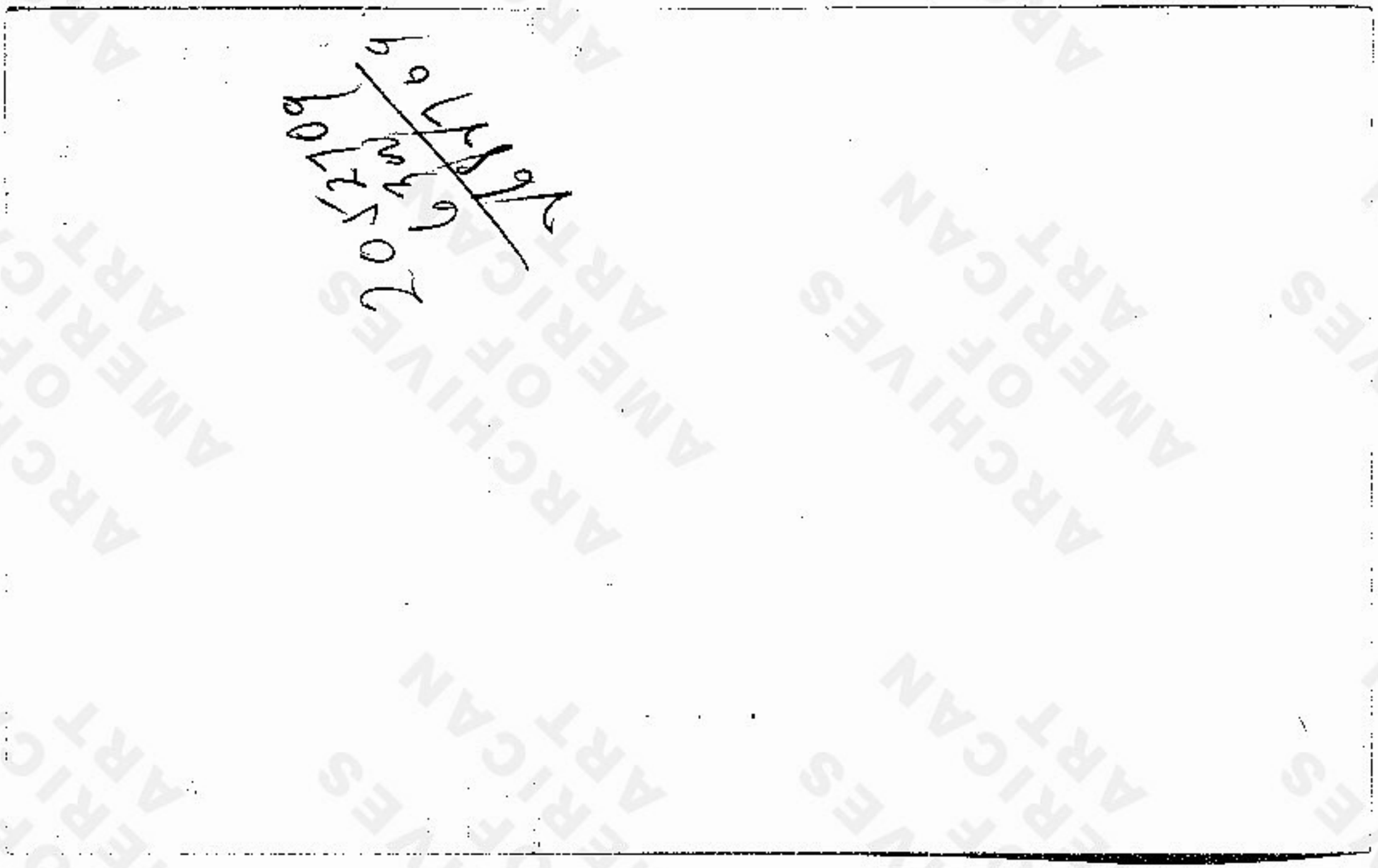
I am indeed most grateful to you for sending to me the book "describing the Ben Shahn mural".

I will study it very carefully, and read it with pleasure during the coming weekend.

Sincerely,

EGH/[redacted]

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.



September 18, 1968

Walter Drake
3148 Drake Building
Colorado Springs, Colorado 80901

Gentlemen:

For some time we have gotten from you gummed labels per the attached.

What we need now is the same sort of sticker, bearing the line "465 Parke Avenue" but of a size to cover over the old address on the enclosed form. I am indicating in ink the area which needs to be covered.

Would you be good enough to let us know if you can make something like this for us and what would be the cost per 500.

Thank you for your attention.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Program Notes

By

Raymond Lowenthal

Theoretically, at least, one would imagine that a ballet should be composed simultaneously by the musician and the choreographer. Superimposing movement and/or libretto upon existing music seems at first blush a makeshift arrangement, and perhaps it is. However, if one thinks of some of the great ballets....those of Tudor (for instance Dark Elegies, Pillar of Fire, etc.), the results there are so startingly satisfactory that one is amazed to know that composer and choreographer did not work hand in glove. Of course in these specific cases, Tudor had the poem on which Schoenberg's Verklarte Nacht was based and he had the words to Mahler's Kindertoten Lieder to guide him in Dark Elegies. Many, many other more abstract ballets composed to pre-existing music have been highly successful works of art. (Balanchine's Concerto Barocco to Bach's Double Concerto, etc.).

When I was first asked to enter into this evening's experiment of combining lights with music, it was proposed that I play Chopin. I shuddered. One only had to think of Chopin's prudery and abhorrence of anything that was not very comme il faut! Although he was a great experimenter harmonically and formally, he still was extremely conservative in other matters and the idea of subjecting his music to our experiment ran the risk of our seance being disturbed by the extraneous rumblings attendent upon Frederick Francois turning in his grave. However, combining music and light is fascinating and does interest me very much. Ideally, perhaps, composer and "lightist" should work together -- but I don't think that is necessarily so. I have chosen pieces for this evening which can be said, without stretching the imagination too far, to have a definite raison d'etre here.

Alexander Scriabin was the first of the psychedelics although he died in 1915 long before the Beatles et al became "the scene". He was one of the "flower people" before the fact! The year he died, Scriabin was planning a trip to India and, had he lived, might very well have attempted to incorporate Indian instruments into his subsequent music. He was deeply immersed in mysticism, in theosophy and a kind of pan philosophy on his own derived in part from Nietzschean precepts.

At the time of his death, Scriabin was working on a Magnum Opus which he called The Mystery. It was to combine music, lights, movement and odor -- in other words, it aimed at involving all the senses. A few years earlier, he wrote a composition for piano and orchestra and light organ called Prometheus (A Poem of Fire). The organ, instead of emitting sounds when the keys were pressed down, flashed lights of varying colors (one for each key) on a screen. Unfortunately, the organ was a primitive affair and the experiment was not successful. There is no doubt that Scriabin definitely envisioned the combination of music and light. I think it is valid enough, therefore, to begin our experiment this evening with his last finished composition:

Five Preludes, Opus 74. (1915) Scriabin

These pieces were written at the time when all European civilization was crumbling. War and dreadful strife were everywhere and I think that one is not going too far by imagining the disintegration of a way of living reflected in this music. For me, these last Five Preludes are a reaction from the cataclysm. In a way they call to mind Picasso's Guernica.

Douloureux dechirant is the interpretive indication for the first of the Preludes, and the piece seems to depict the sad shreds of humanity who have been torn asunder by the catastrophe.

Nr. 2 Tres lent, contemplatif ... the numbness of one deep in thought.

In the midst of Nr. 3 he writes, comme un cri ... like a shriek of remembrance.

SINCE 1861

GUMP'S

Agencies in:
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

6 November 1968

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Arthur Dove watercolors - No. 7856 - 23 October 1968:

No. 36/3	CITY MOON, 1936	$4,500.00
No. 41/67	SUNRISE, CENTERPORT, 1941	$5,000.00
No. 41/72	SERIAL, 1941	$5,000.00
No. 38/55	GENEVA, c. 1938	$4,500.00
No. 40/32	CENTERPORT III, 1940's	$6,000.00
		$25,000.00

Billing Instructions:

EACH OF THE ABOVE PAINTINGS SHOULD BE BILLED ON A SEPARATE INVOICE.

Bill To:

MR. HARRY W. ANDERSON
6 ARTHUR LANE
ATHERTON, CALIFORNIA

10% commission ($2,500.00) to be paid directly to Gump's by The Downtown Gallery upon Mr. Anderson's payment of invoice, as per conversation of 6 November, Miss Heninger and Mrs. Halpert.

250 POST STREET • SAN FRANCISCO • CALIFORNIA 94108 • U.S.A. • TELEPHONE: (415) 982-1616 • CABLE ADDRESS: PALETTE

...ter to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...archaeo is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

[redacted]

To _____

Date _____ Time _____

WHILE YOU WERE OUT

M _____

of _____

Area Code
& Exchange _____

	TELEPHONED		PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message _____

_____

_____

_____

_____
Operator

FORM W.O. NO. 3 ©ADAMS BROS. N.Y. & CO 1-7000

ARCHIVES OF AMERICAN ART

SAN JOSE STATE COLLEGE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music

125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1385 Lexington Dr. #2
San Jose, Calif. 95117
Nov. 6, 1968

Dear Edith;

Enclosed is the final payment on the Dore. How can I thank you for your patience in allowing me To pay it off over quite a long period of time. All we can do is thank you a million times. I am sure the painting has increased in value since we purchased it but I doubt that we will ever sell it. What a beautiful piece of work it is! Thanks again Edith.

Also enclosed is a photo of it which I would appreciate your signing on the reverse. I am doing this with all the paintings in my collection just for the record. Please send it back to me in the enclosed self addressed envelope.

I would love to buy an exceptionally fine Marin watercolor and Stuart Davis oil. Should such an exceptional work come on the market please let me know.

Again Edith, you have just been marvelous and I shall never forget it. The best of everything to you!

Sincerely,
Bob Nikele

P.S. would you also send me a final statement saying "paid in full". Thank you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 7, 1968

Mrs. Edith G. Halpert
465 Park Avenue
New York, New York 10022

Subj: Security System
Residence, Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

The writer, with the assistance of Mr. Ness, has surveyed the subject property per your request. You will find our quotation No. 592 enclosed covering the cost of installing the following described system to be remote connected to the Newtown Emergency Dispatch Center.

The system, recommended for installation and contained in our proposal, is an ultra sonic type system. This will provide for ultra sonic sound waves to be maintained within thebuilding which operate in such a fashion that, should someone gain entry to the building, their movement within the building will cause the system to go into alarm.

The ultra sonic system is selected for two basic reasons; one, it is an area type protection device, whereas the room or rooms in which installed become flooded with sound wave, resulting in these rooms being under a high degree of security, and secondly that the ultra sonic is the least difficult to install under the structural conditions of the building.

The leased telephone line charge will be levied by the Telephone Company directly to your regular telephone bill. However, we would be most pleased to place the order with the Telephone Company and coordinate installation of same.

As you will note from the quote, we have included a low temperature supervisory device for determining the building temperature or the failure of same at an additional charge if you desire. Please indicate.

OCT 22 1968

ALVIN S. LANE
60 EAST 42ND STREET
NEW YORK, N. Y. 10017

October 24, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I was sorry to learn from Mrs. Baum that you are in the hospital. I hope whatever ails you is superficial and that you'll be up and around within the near future.

At the appropriate time, I wonder whether you would be good enough to give me certain information with respect to a Stuart Davis that I purchased from Knoedler's. It is an oil on canvas entitled "Standard Still Life No. 2", 18"x13", and was originally sold by you to Mr. & Mrs. John Stauffer of Woocester, Mass.

I would like to know the year in which it was executed and any other information that you could furnish as to whether it was published or exhibited.

Photograph

I also wonder whether you would be good enough to furnish me with a certificate of authenticity if I prepare it and bring the painting to you for examination.

I look forward to hearing from you when you are well.

Best regards.

Sincerely,

Alvin S. Lane

ASL:sbz

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

tor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]
[redacted]
[redacted]

Sag Harbor
New York

September 16, 1968

Dear Edith:

Your check reached me at Dingmans Ferry and was deposited at once. The school was closed (the government is going to buy the property for a dam) and the girls were moved to another school. I have been going to the new school, to Dingmans and down here to Sag Harbor so my mail has been following me all over. With all this moving about - some of the trips were unexpected - I have not been able to bring in the picture, but I shall do so very soon. I hope to go to Dingmans next week and I should be going to New York within a week after that and will take it in then.

Sincerely,

Catherine Pierce

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om both artist and purchaser involved. If it cannot be
ablished after a reasonable search whether an artist or
rchaser is living, it can be assumed that the information
ay be published 50 years after the date of sale.



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WOODWARD BUILDING

WASHINGTON, D. C. 20005

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(202) 393-6055

LEROY S. BENDHEIM
COUNSEL

October 1, 1968

The Downtown Gallery
Park Avenue and 57th Street
New York, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I realize that I have been bothering you on this matter for some time now, but you still insist that I should try you again in a couple of weeks.

You have told me that there is a possibility that you have Shahn's Maximus of Tyre or his Dove (with the Stephen Spender poem) which you could sell. If you have found either one of these items by this time, I would appreciate very much hearing from you.

Most sincerely,

William M. Speiller

WMS:cc

...ies to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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September 23, 1968

Fratelli Fabbri Editori
Via Mecenate 91
20138 Milano, Italy

Attention: Limonetto Liano
Copyright Office

Dear Sir:

In response to your letter of September 12th, I am sorry to tell you that we know of no painting by Georgia O'Keeffe bearing the title you list.

Also, having had considerable correspondence with your firm over the past few years we have requested several times that you make a note of our correct address, as indicated above on this letterhead. We have not been located at 32 East 51st Street for over three years.

Sincerely yours,

Tracy Miller

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

FORT WORTH, TEXAS 76101

30 October 1968

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Attention: Mrs. Edith Gregor Halpert

Dear Edith:

The Museum of Modern Art has requested our Kuniyoshi drawing "Flesh Fly" for a traveling exhibition,"Inflated Image!"

We have agreed to lend the drawing and have told them that the latest evaluation made of the picture was $3,500. This amount was given by you on August 17th, 1967. If you believe there should be a change in this value, will you please advise me with a copy of your letter sent to Miss Betsy Jones, Associate Curator, The Museum of Modern Art, 11 West 53rd Street, New York, N. Y.

Sincerely,

Sam Cantey III

Vice President

SBCIII:cld



The National Arts & Antiques Festival

NOVEMBER 9 - 17, 1968

OFFICES: 97 DUANE STREET, NEW YORK, N. Y. 10007 -:- 233-6010

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 50 years after the date of sale.

American Folk Art

Dear Exhibitor:

It's time for the big, new, elegant show at the Park Avenue Armory!

Please rush back to us the enclosed questionnaire so that we can have a proper listing for you in the journal and take care of the many things which must be done before the show opens.

We are looking forward to the finest show ever and--with your help--the most interesting.

Sincerely yours,

NATIONAL ARTS & ANTIQUES FESTIVAL

N. H. Mager

N. H. Mager,
Director

NHM/sb
encl.

P.S.—Please fill in just the questions which pertain to your participation as a guest exhibitor.

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on both artist and purchaser involved. If it cannot be
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THAMES AND HUDSON LTD

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30-34 BLOOMSBURY STREET LONDON W.C.1.

1 November 1968

Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Sirs,

AVANT GARDE IN PAINTING

I wrote to you on the 16 October 1968 in connection with the above book which we are preparing for publication.

As the date of publication is pressing, I would be very grateful to hear from you as soon as possible, and to receive a black and white photograph of Davis' Untitled (Odol) painting in your collection. If there is an available colour transparency which could be sent on loan to us, we should be very interested to see it.

Looking forward to hearing from you, and with many thanks in advance for your cooperation.

Yours faithfully,

Caroline Hobson

Caroline Hobson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1968

Haags Gemeentemuseum
Stadhouderslaan 41
's Gravenhage, Holland

Attention: Dr. L. J. F. Wijsenbeck

Dear Dr. Wijsenbeck:

In March of 1968 we consigned to you for sale a silk-screen by Ben Shahn entitled, DECALOGUE, Dated 1961.

On May 3rd we received a letter signed by a P. A. Frequin, Administrator, indicating that this would be on exhibit from June 14th to August 4th, 1968, and this work is still out to your possession several months after the exhibition.

Would you please be good enough to return this now to the Downtown Gallery as we have none left in stock and would like to have it for exhibition purposes and sale.

We will be most grateful to you for a prompt response.

Sincerely,

EGH/[redacted]

Ret'd 11/22/68 - via Budworth

favorite scene viewed from the Museum of Natural History, I hesitated to inquire. A romantic scene in Central Park seemed an incongruous follow-up on the Industrial Series. Then I realized that Sheeler's main patterns or subject groups were always interspersed, and dared to offer him the commission. This drawing, made in 1932, is the result. From the firm, hard lines of grain elevators, Sheeler succumbed to the lyrical quality, the delicacy of lacy trees. Although the view has been changed by our Mr. Moses, we can all share in the enthusiasm which the artist expressed in this picture of Central Park.

INTERIOR, BUCKS COUNTY BARN

Apropos of my suggestion that Sheeler/more effective portrayal of people in his own indirect manner, INTERIOR, BUCKS COUNTY BARN, is an excellent example. It really is a portrait of Ethan Frome, according to the artist's confession. The buggy, the tools, the dark interior, and particularly, the hang of the coat, present the tragic life and the man Ethan Frome far more effectively than a photographic likeness of the man himself.

BUCKS COUNTY BARN

A popular picture in the collection of the Museum of Modern Art, BUCKS COUNTY BARN, oil on gesso panel, is a 1932 impression of a favorite subject. Again and again, over a period of years, Pennsylvania buildings appear on Sheeler's horizon. His Pennsylvania birth and early influences have a constant hold. In this example, the abstract quality is more subdued, more subtly handled than in former versions. He includes the surroundings and inhabits the place. Chickens strut about! Sheeler explained: "I built up a sense of permanence by using contrast between elements which were mobile and static. The chickens might change their places, the barn wouldn't -- that was the idea." And then he adds, to make life difficult for us poor mortals: "Well, these things might fool us. The barn might change and the chickens wouldn't."

HOUSE IN NEWTON

HOUSE IN NEWTON, oil on gesso panel, measures 3 3/4 x 4 3/4 inches. The

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

28 October 1968

Mr. Pinkney Near, Curator
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond, Va. 23221

Dear Mr. Near:

We are in receipt of your kind inquiry of 25 October relative to an article on Charles Sheeler for the Virginia Museum, "Arts in Virginia" magazine--to include reference to Sheeler's "Steel-Croton" in the Virginia Museum Collection.

Mrs. Halpert is at present out of the city, but I discussed your letter with her and she suggested doing an article on Sheeler for you based upon a lecture she gave about Sheeler's work over NBC TV October 6, 1939 for Time Capsule. A complete transcript of this lecture is available which Mrs. Halpert could amend and bring up to date to comprise a brief survey of the artist's work as discussed via certain specific works, including "Steel-Croton".

Since the above 1939 lecture on Sheeler was the first art lecture ever given over TV, it is in itself of some historical importance quite apart from the excellent survey it contains of Sheeler's work to that date.

If such an article would be of interest to you, then Mrs. Halpert would like to know when you would need it so that she could fit its preparation into her already very heavy schedule of work.

Sincerely,

THE DOWNTOWN GALLERY

William Kennedy
Secretary

EGH/wnk

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

September 23, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We are delighted you can be our guest speaker on Charles Sheeler. We have scheduled the lecture for 8 P.M. on Thursday, October 10, which is the day following the opening of the exhibition. Of course, we hope you can come down for the opening and dinner party and stay over.

We expect to take care of the expenses of your trip and to offer an honorarium of $250. (I greatly appreciate your suggestion that you might turn the latter into a donation to our cause.)

Tirsa and I want to extend a cordial invitation to have dinner with us before the lecture Thursday. Do you think Natalie and her husband might care to join us?

We all look forward to seeing you here again, and to hearing the famous time-capsule lecture.

Cordially,

David W. Scott, Director
National Collection of Fine Arts

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

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Form letter

HERBERT B. PALMER
2252 MANDEVILLE CANYON ROAD, LOS ANGELES, CALIFORNIA 90049

October 8, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City

Dear Mrs. Halpert:

I am enclosing some slides of the work of Morgan Russell. I am sure these paintings fit into your group of artists. While they are not Synchromist, in composition they are in color.

They were all painted c. 1920
signed but not dated.
Client purchased them from the artist.

Green fruit 7½ X 11	$700.
Purple Plate 10 5/8 x 13 3/4	$1100
Still Life 10 ½ X 16 1/8	$1400
Purple and Red Still Life #6 16 1/8 X 10 5/8	$ 1400

They are small but in perfect condition. I would like to sell the whole collection.

I am leaving for New York on Saturday and should arrive in your city by next Wednesday. If they are of interest to you please phone or wire (Phone: 213 472 0605) so that I can take them with me.

Also please note that I am no longer connected with Feigen in any way. The Gallery with him was closed last December. I'll tell you about it when I see you.

Sincerely yours,

Herbert

P.S. I am bringing some clients with me and I would of course appreciate the usual dealers commission if they should decide on something in your Gallery.

HBP:s

Prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES AVERY

KERRVILLE, TEXAS 78028

EDITH HARPER
DOWNTOWN GALLERY
N.Y.

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TERRY DINTENFASS, INC. *18 east 67th st. • new york, n. y. 10021 • rhinelander 4-1580*

It is my pleasure to announce that
HYMAN BLOOM is now represented
exclusively by Terry Dintenfass Inc.

His next New York exhibition will be
at the Whitney Museum of American Art
September 17, 1968.

I hope you have a pleasant summer.

Sincerely,

Terry Dintenfass

Terry Dintenfass

September 19, 1968

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

It was good to hear from you after this long, long period.

Much as I would like to help you, we have never carried the work of Reginald Marsh and therefore I have none to offer you.

If at any future time the artists listed on our letterhead are of interest to you, you know, of course, that I will be happy to work with you - and look forward to seeing you in the near future, willy-nilly.

Best regards.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, earchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

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October 3, 11968

Mr. Robert M. Ellis, Director
University Art Museum
The University of New Mexico
Albuquerque, New Mexico 87106

Dear Mr. Ellis:

As I was about to answer your letter, I recalled that Van Deren Coke had been at the Gallery some months ago and at that time went through all the photographic records and made a considerable selection.

Practically the entire list comprised names of museums and private collectors together with the addresses where they could be reached. I still have a number of paintings, etc. in one of the three warehouses we use and cannot at this time - with the many commitments I have - go through the material. However, I am sure you will have a sufficient representation of that period for your exhibition.

Sincerely yours,

EGH/tm

DECEMBER 1 - ADVERTISEMENT

NAME OF GALLERY _____

DAYS GALLERY IS OPEN (Check one) MON.-SAT. ____ TUES.-SAT. ____

TITLE OF SHOW _____
[Limited to 30 characters including spaces]

CLOSING DATE OF SHOW: _____

ADDRESS: _____ Nearest Cross Street _____

RETURN BY NOVEMBER 20

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The National Arts & Antiques Festival

NOVEMBER 9 - 17, 1968

OFFICES: 97 DUANE STREET, NEW YORK, N. Y. 10007 -:- 233-6010

October 23, 1968

Miss Edith Halpert,
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Miss Halpert:

We look forward to working with you at the National Arts and Antiques Festival.

We have assigned to you Booth A-4, adjoining Griffin Gallery and William Comerford.

As soon as you have an opportunity to do, will you please be good enough to send us as many glossy photographs as you can of the type of material you will have in your booth, for publicity purposes.

Thank you.

Sincerely yours,

NATIONAL ARTS & ANTIQUES FESTIVAL

H. H. Mager,
Director

HHM/ab

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

November 4, 1968

Mrs. Edith MacGregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I hope that the various crises that have befallen the Downtown Gallery have been resolved. I have been somewhat confused as to what happened since most of my knowledge comes from a series of phone calls from and to Santini Brothers, except for my two contacts with Mrs. Baum. Did she become ill also?

Anyhow, the Doves finally arrived at 4 P.M. on Friday and, by working until 10:30, we had the show ready for opening on Saturday. I must say that I'm a little bit tired.

The works were beautifully packed. Now that they are up I may be able to take some time to look at them as works of art rather than as problem pieces to be fitted into the empty spots we had left for them.

I hope that things are returning to normal for you. Please give my special thanks to Mrs. Baum for pitching in and helping a distraught gallery director.

Sincerely yours,

Paul Love

Paul Love
Gallery Director

PL/lc

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DEPARTMENT OF LITERATURE
REVELLE COLLEGE

LA JOLLA, CALIFORNIA 92037

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October 24, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert:

I am preparing for publication by Princeton University Press a scholarly study of certain relationships between Modern American art and the poetry of William Carlos Williams. In this book I would like to reproduce, among others, Arthur Dove's painting Awalk Poplars (1920), which according to Wight's Arthur Dove is part of your collection.

May I ask your permission to reproduce this painting in my book? And may I ask further whether you would be able to supply me with an accurate, glossy, black-and-white photograph of this work, suitable for reproduction in book form? Of course I shall gladly pay for the cost of such a photograph.

Yours sincerely,

Bram Dijkstra
Assistant Professor of American and Comparative Literature
University of California, San Diego

repeated in his love for the austere, unadorned, utilitarian forms in grain elevators, in steel, in concrete. He clears the atmosphere to bring every object into brilliant focus. Even the smoke disappears and merges with the clean clouds, leaving no soot to mar the smoothness of the chimney from which it comes.

CLASSIC LANDSCAPE

While the composition differs from the previous canvas, CLASSIC LANDSCAPE, owned by Mr. Edsel Ford, is part of the same mold, repeating the effect at a different angle. It is somewhat more dramatic but has no histrionic effects. The subject is intensified, presented in the full light of day. Nothing is concealed, nothing unnecessarily revealed. The image is a concrete reality which Sheeler permits us to share with him.

RIVER ROUGE PLANT

RIVER ROUGE, from the Whitney Museum collection, is the third oil in the series. Here we have fluid forms played against static to achieve a balance. Everything is ordered with mathematical precision akin to the gauge portrayed. The color is somewhat more subdued, with special emphasis on the brilliant white of the buildings. Sheeler must live a life of order to paint such order in life.

PORTRAIT

The conte crayon drawing, PORTRAIT, represents one of the rare excursions into the field of portraiture. The Wertheim Sisters painted by Sargent would have shrieked at such characterization, the lack of empty elegance and relish. But Jim Sargent would have been impressed with the extraordinary blocks, the rich masses, and the perfect organization. The varying intensity in the blacks, grays and white give this picture a sense of color that contradicts the limitations of the medium.

VIEW OF CENTRAL PARK

When I was asked by a client whether Sheeler would make a drawing of a

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

[9-28-68]

Donee's Name: Cornell University, Ithaca

Address:

City: New York

Date of gift or proposed date of gift: October 1 1967

Name of work: Garmisch Partenkirchen

Artist: Marsden Hartley

From whom purchased: Paul Rosenbery Art Gallery

City: New York

When purchased: January 11, 1957

*Purchase Price:

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other

DRAWING - Pencil, crayon, ink, other

SCULPTURE - Bronze, stone, wood, other

GRAPHIC - Lithograph (Blk/White, color), etching, other

Support (underline one): Canvas, paper, wood panel, other

Dimensions: Height 30 inches; Width 18 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center, other

Reverse (Describe):

Quote, describe and state location of any other inscription:

For sculpture: Cast No. ; Edition size

Condition of work:

**Former Owners (Dealers and collectors):

**Exhibitions: The Arts Club of Chicago
April - June, 1956

**References in publications (books, magazine articles, exhibition catalogues, etc.

* This information is required by the Internal Revenue Service regulations but will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional page.

over

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Members as of October 1, 1968

A.C.A. Gallery
Associated American Artists, Inc.
Babcock Galleries
Bodley Gallery
Galeria Bonino, Ltd.
Borgenicht Gallery
Leo Castelli Gallery
Galerie Chalette
Cordier & Ekstrom, Inc.
Davis Galleries
Peter Deitsch Gallery
Tibor de Nagy Gallery
Downtown Gallery
Dwan Gallery, Inc.
Robert Elkon Gallery
André Emmerich Gallery, Inc.
Fairweather-Hardin Gallery, Chicago
FAR Galleries, Inc.
Richard Feigen Gallery, Inc., New York and Chicago
Findlay Galleries
Forum Gallery
Rose Fried Gallery
Lucien Goldschmidt
James Goodman Gallery, Buffalo and New York
Grand Central Art Galleries, Inc.
Stephen Hahn Gallery
Dalzell Hatfield Galleries, Los Angeles
B. C. Holland Gallery, Chicago
Leonard Hutton Galleries
Irving Galleries, Inc., Milwaukee
Martha Jackson Gallery
Sidney Janis Gallery
Kennedy Galleries, Inc.
M. Knoedler & Co., Inc.
Kraushaar Galleries
La Boetie, Inc.
Landau-Alan Gallery
Felix Landau Gallery, Los Angeles
Lefebre Gallery
R. M. Light & Co., Inc., Boston
Lock Galleries
Albert Loeb and Krugier Gallery
Main Street Galleries, Chicago
Makler Gallery, Philadelphia
Marlborough-Gerson Gallery, Inc.
Pierre Matisse Gallery Corp.
Midtown Galleries
Milch Galleries
Boris Mirski Gallery, Boston
Frederick Mont, Inc.
Donald Morris Gallery, Detroit
Newhouse Galleries, Inc.
Galleria Odyssia
Pace Gallery of New York, Inc.
Betty Parsons Gallery
Peridot Gallery
Perls Galleries
Frank Perls, Beverly Hills
Poindexter Gallery
Frank Rehn Gallery
Paul Rosenberg & Co.
Rosenberg & Stiebel, Inc.
Saidenberg Gallery
Bertha Schaefer
Robert Schoelkopf Gallery
Seiferheld and Co., Inc.
Charles E. Slatkin, Inc. Galleries
Stable Gallery
Staempfli Gallery, Inc.
David Stuart Galleries, Los Angeles
E. V. Thaw & Co., Inc.
Valley House Gallery, Dallas
Weyhe Gallery
Willard Gallery, Inc.
Howard Wise Gallery
Zabriskie Gallery, Inc.

All members located in New York City
except where otherwise indicated

or to publishing information regarding sales transactions, members are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

2 Pl. cc

September 30, 1968

Miss Judy Krueger Loeb
333 W. Mt. Airy Ave.
Philadelphia, Penna.

Dear Miss Loeb:

Thank you for your letter and the opportunity to see slides of your work.

For many years, The Downtown Gallery has concentrated virtually exclusively on the work of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York it should not be difficult for you to make the appropriate affiliation.

Sincerely yours,

Tracy Miller

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POL

HERBERT B. PALMER
2252 MANDEVILLE CANYON ROAD, LOS ANGELES, CALIFORNIA 90049

November 9, 1968

Mrs, Edith Halpert
Downtown Gallery
465 Park Avenue
New York City

Dear Edith:

I hope you are feeling better and your stay in the hospital helped you recover. If they didn't keep waking you up it should have been very restful.

In your absence I spoke to Mrs. Braun but she did not seem to be able to give me any information about the Marins nor about the slides I sent you on October 8th.

I would appreciate hearing from you about these. Perhaps you can send me photos of the Marins, with prices, and either return the slides or give me your thoughts on the Morgan Russel still lifes.

I shall appreciate your earliest reply. Best regards.

Sincerely,

Herbert

HBP:s

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John Marin: The [illegible] Sun, N.Y.C., c. 1930, Watercolor, 7 x 5.

St. Paul's, Manhatten, 1913, Drawing, 14 x 11.

New York, 1925, Watercolor and Drawing, 18 x 23.

George Morris: Industrial Landscape, 1936-50, Oil, 63 x 49.

O'Keefe: Music Pink-Blue, No. 1, 1919.

Flower Abstraction, 1924, Oil.

Red Barn, Wisconsin, 1928, Oil, 36 x 24.

Night Iris, 1930, Oil, 30 x 40.

Night Coming on the Plains, III, 1917, Watercolor, 9 x 12.

Ben Shahy: Double Self Portrait, 1933, Tempera, 13 x 15.1/2.

Sheeler: Gladiolus, 1927, Oil, 22 x 28.

Bucks County Barn, 1918, Gouache Pastel, 26 x 20.

Weber: Burlesque #2, 1909, Oil, 14 x 20.

Burlesque #1, 1909, Oil, 18 x 15.

Rush Hour, 1915, Oil 30 x 36.

Figures in Landscape, 1912, Gouache, 14 1/2 x 19 1/2.

Apollo, 1915, Pastel, 19 x 25.

Sunday Tribune, 1913, Pastel on Newsprint, 17 x 23.

chiselled into being. The simple silo becomes a feudal castle in its majesty and elegance.

BARN REDS

Using entirely different forms in BARN REDS, a tempera, Sheeler creates the same symphonic effects through minute color gradations. It is still in red, rich vibrant tones suffusing the paper in full harmony. This new accent in his work is not conspicuous, as it is impossible to separate the character of his work into single elements. They are woven of cheesecloth, closely integrated to make a single statement.

STILL LIFE

STILL LIFE, an oil painting from the collection of Mr. Nelson Rockefeller, President of the Museum of Modern Art, is a departure from the architectural material and a return to one of his early subjects. His excursions to and fro have great significance. The original image lives with him, and/his life as experiences increase, he brings these images up to date. In this painting, I feel the same sense of finality that appears in City Interior. Three simple objects, an Etruscan vase, and Italian jug and a plain water glass are assembled to make a complete statement that requires no further elucidation. Vision, craft, integrity, achievement are all one. And when I ask myself, "What makes Sheeler's work so distinctive, so different?" -- my only answer is: "Charles Sheeler. He makes it so."

In closing, I should like to quote a few lines from the brilliant foreword by William Carlos Williams if the catalogue of the exhibition. "Sheeler took it that by its powers his subject should be intensified, carved out, illuminated - for anyone whose eyes might be blurred by the general fog -- that he might, if he cared to, see again."

E. Bryant

SYRACUSE UNIVERSITY

MARTIN H. BUSH
ASSISTANT DEAN FOR ACADEMIC DEVELOPMENT

October 31, 1968

Mrs. Edith Halpert
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Here si a little book describing the Ben Shahn mural. I hope that you will enjoy reading it.

May I also take this opportunity to thank you once again for all the help you gave me in connection with it.

With every good wish, I remain,

Very sincerely yours,

Martin H. Bush

MHB:meh

Enclosure: Ben Shahn book

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THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-2707

STATEMENT

November 13, 1968 196

Dr. Melvin S. Horowitz
4202 Genesee Ave.

San Diego, California, 92117

#1315 Max Weber

Aug. 19	The Model, 1955 #79		4000.00
	Less 10% Museum Discount		400.00
			3600.00
	Rec'd on account		1250.00
			2350.00
Sep't. 27	Paid on account		235.00
			2115.00
Oct. 9	" " "		470.00
			1645.00
Nov. 13	" " "		235.00
	Balance		1410.00